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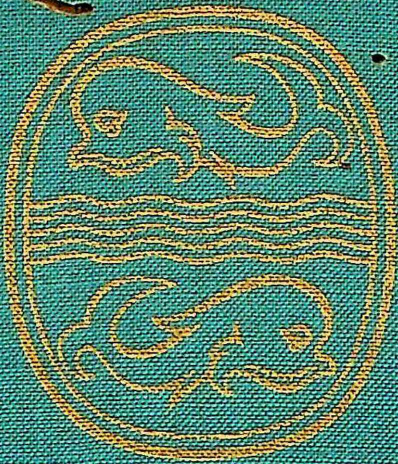
MODERN PAINTING

FROM IMPRESSIONISM TO ABSTRACT ART



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MODERN PAINTING

FROM IMPRESSIONISM TO ABSTRACT ART

BY MARCEL BRION

with 48 colour plates

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THE BEGINNINGS

Those aesthetic theories which were born and developed during the first half of the 20th century derive very largely from a desire, common to all the artists concerned, to rid themselves of the limitations of traditional painting, which had become a routine repertory of ideas and forms, and to find an answer to the dangerous fragmentation of solid form by vibrating colour which the Impressionists had foreshadowed. There had been powerful movements of revolt. Symbolism, for example, was opposed to the tyranny of the naturalistic school but was inclined to subordinate plastic form to poetic inspiration, which was often literary in the worst sense of the word. There had been Seurat and his disciples, Cross and Signac, who had dreamt of inaugurating a scientific, rational type of Impressionism in which emotion and sensation would be subordinated to the rules of chromatic analysis intellectually applied. There had been the quietist revolt of Maurice Denis against the excessive rhetoric of religious art. But whatever their different trends, it is noticeable that the most vital, most active and most fruitful of the "schools", or rather movements, which emerge towards the end of the 19th and during the first few years of the 20th century, achieve an astonishing renewed awareness of form.

The origin of the aesthetic revolutions during the first half of the 20th century, from which contemporary painting is often directly derived, lies in a common desire to react against Impressionism. That does not mean to say that the Impressionist current was suppressed — for example, in Bonnard Impressionist sensibility and Impressionist technique is to be found to a remarkable degree. We even find hints in his work that one can arrive at purely abstract art by pushing the ideas and technique of Impressionism to extremes — a fact which had perhaps already been hinted at in Monet's *Waterlilies.*

Of all the painters of the second half of the 19th century, it was Cézanne who exercised the greatest and most fruitful influence on the formal transformation from which the various movements derive. The more we study him the more clearly he emerges as the father of modern painting. All the present day experiments are to be found at some point in his life and work; Cubists, *Fauves* and abstract artists can all claim descent from him. If we compare Picasso's *Horta de Ebros,* Braque's early, Estaque landscapes and the Cézannes of the Gardanne period, their direct paternity is evident — so much so that it is pointless to define and comment on it. On the other hand, Gauguin, Toulouse-Lautrec and, above all, Van Gogh are at the source of the Expressionist movement, which makes no attempt at the plastic or chromatic construction of forms but seeks to express their dynamic content, their explosive violence. Toulouse-Lautrec first broke and then reconstituted the line in accordance with a bitter, emotional concept of life, which is in itself one of the main inspirations of Expressionism. Its inner quality, its predilection for broken, explosive colour, for brushwork writhing like a fiery serpent, Expressionism traces to the pictures of Van Gogh. His letters, which are inspired by a despairing view of the future of mankind, have the same effect as his paintings. Finally, Gauguin with his dream of Eden, his return to simple form and primitive colour, satisfied a need for simplicity which was sometimes spontaneous, sometimes cerebral, and his Polynesians are perhaps at the root of the interest which led modern painters to the various types of exotic art — hence the influence of negro masks on the Cubists and of Polynesian sculpture on many abstract painters.

Impressionism had revealed a novel way of looking at landscape; the *Fauves*, on the other hand, were exponents of that anti-naturalism which simultaneously inspired both Cubism and Expressionism and which was to find its ultimate expression in abstract art. In this sense the *Fauves* achieve the same end as the Cubists. They draw us in, lock us into the picture and allow no escape to reality. They push to their logical conclusion the experiments of Gauguin and Van Gogh, who, as far as the *Fauves* are concerned are the doctrinal fathers of the new aesthetic, just as Cézanne was of Cubism. Their vehemence was as necessary as his rigorous technique in order to pull the cart out of the mud from time to time and replace the old, trite formulae with ideas which were violent in their originality but would run the risk, in their turn, of becoming outworn.

The great merit of the *Fauves* was, first and foremost, that they rid nature of shadows, of heaviness, of obscurity and of people who imitate it. They introduced, as it were, a breath of primeval freshness into the first years of a century which was already old, a touching innocence and a certain sly ingenuity, great skill and brutal frankness, a pleasant and piquantly playful quality of mind, a joy in painting which gives them eternal youth, and a taste for experiment which preserves them from lassitude and ennui. They were never anything but marvellously young yet they required a bare fifty years to become classics in the best and most rewarding sense of the word. We speak of 1905 as if it were a year of victory, and so it was in the sense that it taught the public a new way of seeing and experiencing not merely nature, as the Impressionists and even Cézanne had done, but the work of art itself.

FAUVISM

The *Fauves* had the rare and great merit of being at one and the same time instinctive and cultured. One rarely finds in new "schools" so many copyists of the masters as among the *Fauves;* a famous copy of a Ghirlandaio by Derain became the centre of one of the scandals to which Fauvism came to owe its notoriety with the general public. It was *Christ bearing the Cross* which was shown in the Salon des Indépendants in 1900 when Matisse and Marquet also exhibited. It was in the Louvre that Derain and Friesz in particular were formed artistically and Derain's much quoted remark that "one gains nothing from a lack of culture" is one which casts a very accurate light on the ideas and methods of the *Fauves*.

Although 1905 is an important date in that it marks both a decisive victory and the invention of a name by which a large group of very disparate artists were to be known — disparate because one finds among them Matisse, Derain, young Braque, Camoin, Marquet, Friesz, Dufy, Vlaminck, Jean Puy, Mathieu Verdilhan and Van Dongen — yet the style of painting summed up under the new term, Fauvism, had already been in use for some years. Strictly speaking, they do not even form a group and still less a school, since they worked apart from each other and were united only in their determination to react against Impressionism, to go back to original forms, to pure tones, to an emotional chromatic shock. "Fauvism", as Dorival wrote, "has no manifestos and its programmes, when they exist, can hardly be said to commit anyone but their authors. Fauvism was merely the momentary conjunction of individuals brought together for a time by similar technical experiments, by the belief in the same aesthetic theory and by their adherence to the profound ethic of their time. It was a team whose coherence was all the weaker because its first article of faith was that one must express oneself, must acquire and develop one's own personality. If in spite of this there are undeniable resemblances between the *Fauves,* it is because they all went through the same aesthetic experience."

It was not they — any more than the Cubists — who chose the name under which they are grouped; in both cases the name has a pejorative connotation, whereas Constructivism, Purism, Orphism, Rayonism, Suprematism and Neo-Plasticism, each had its origins in a group spirit and in the express intention on the part of that group to find a name which summed up and synthetised its aesthetic programme. The *Fauves* were isolated artists, who proudly bore the nickname with which the critic Vauxcelles had dubbed them; they worked intensively towards the achievement of a new art corresponding to an ideal which the Impressionist tradition could no longer satisfy — and still less Symbolism or academic art. A few of them had come together at the Salon des Indépendants in 1900. They were more numerous at the exhibitions in the Galerie Weill in 1902 and 1903, but it was not really until 1905 that people recognised in its totality the aesthetic round which painters of such different origins rallied — without ever making of it a doctrine or a rule. They included Puy, Matisse and Marquet, who, like Rouault, came from Gustave Moreau's studio. There is nothing systematic about them and their only bond was the ambition of each one of them to be himself — to give not an objective representation of nature, more or less freely interpreted, but a free transcription dictated by the artist's internal vision alone.

The *Fauves* therefore rejected all the apparatus of traditional painting. There was no longer any question of introducing that subtle play of light, which had seduced the Impressionists, but rather of throwing on forms an arbitrary light, of freely rearranging the order of things. Emotion in terms of colour becomes the result of a spatial construction which, in the case of Matisse, abolishes shadows and gives to the picture a lightness, a transparency, a fluidity which it could not acquire until this radical break with the old concept of art had been made. The public was indignant, because it found in the *Fauve* pictures not the image of what they saw but something created almost *ex nihilo,* an arrangement of forms and of colours in which the objects no longer represented themselves but a surface or a coloured volume, whose relationship to the other surfaces and other volumes depended solely on the inner necessity of the work of art and of the artist's inner creative urge.

At the same time as he rejected the shadow cast by the objects in his pictures, Matisse abandoned Alberti's perspective, which had dominated perspective in European painting from the Renaissance until Cézanne created his own spatial order. To abandon shadows means to abandon modelling, and once light had been freed from the task which tradition and convention had imposed on it — namely to define the volume of objects in space — it could put all its power, all its intensity, into a patch of colour which was endowed with a chromatic violence such as had never before been seen.

For the *Fauves* the problem of plastic form became solely one of pictorial values. Their palette is made up of pure, vivid colours, which they put side by side without the least brutality — in fact they even employ a refinement which consists in deliberately leaving a number of white spaces, which — as in Cézannes work — act, as it were, as shock-absorbers between the colours. Thus form is created within an area of colour; but there are also cases — as with Rouault and Verdilhan — where, in order to establish it more firmly, the given form is set in a frame, which occasionally resembles the leads of a stained glass window. This frame is both a definition of a self-contained force and an affirmation of a refusal to attempt that illusionist technique which, in the case of traditional painting, modelled an object in space by employing light and shade together so as to make one believe in its third dimension by giving it the appearance of solidity and by suggesting a tactile sense of volume. This the *Fauves,* henceforth, refused to do.

We must never lose sight of the fact, however, that the fluidity, the lightness and the transparency they sought are not — as in the case of the Impressionists — due to the desire to reproduce a fleeting and precarious sensation. On the contrary, Matisse expressly stated that "if I limited myself to immediacy and approximation I would be registering the fugitive sensations of a moment which did not entirely express me and which I would barely recognise next day; I want to achieve that state of condensation of sensation which makes a picture." Let us remember this word "condensation" because it is very important; let us note, too, that the *Fauves* reject the illusionist contour of volume, which encloses form, and use the technique of a perpetually moving line, which does not fix the limits of the coloured surface and separate it from the external world, but, on the contrary, encourages osmosis between the two. Matisse's technique of drawing, with its masterly line which follows the very breath of life itself, which lives and swells with splendid energy and emotion, as it does in Hokusai's rare nudes, is no longer the delimitation of form but form itself with all its rich life, all its inexhaustible possibilities. The principle of economy of form means economy of line.

People have spoken of the anti-realistic quality of *Fauve* painting — and with reason, for these painters neither knew nor acknowledged any other reality than the one they themselves created. If they still remain attached to the objects of the visible world, these have no more objective importance for them than the guitar or the rum bottle for the Cubists. In Matisse's great compositions, like *La Musique* and *La Danse* in Leningrad, the human body is no longer included because of its own importance but because of its place in the composition — because it has a way of defining highly organised coloured surfaces in a static scale of colour, as in the *Odalisques,* or of weaving the necessary curves into the dynamic arabesque round which the whole composition revolves, as in *La Danse.* The supreme, unerring quality which he preserved to the end of his life and which bursts into the pyrotechnics of his great *collages* comes from the assurance with which he contrived to bring about a new synthesis of line and colour. His sensuality tempered the systematic element which an extremely lively intelligence might have introduced into the basic anti-naturalism, which is typical of him.

There is one noteworthy difference which distinguishes those *Fauves* who were also attracted by the discipline of Cubism — Derain, for instance, whose best period was that when the influence of Cézanne, backed by the example of Picasso and Braque, inspired in him a feeling for construction which for some time dominated his landscapes. But although he followed the same road as Braque he did not opt for the radical solution which Braque chose after his *Fauve* period, when he adopted a structural style which corresponded more closely both to his original temperament and to his inmost needs than the *Fauves'* exuberance of colour. In the same way, Rouault retained of the *Fauve* aesthetic only that freedom of form and colour, which was to help him so greatly to state in truly Expressionist terms the anxiety and the depth of emotion which stirred him so.

Less serious aims allowed a charming painter like Raoul Dufy to devote his talent to fine, subtle experiments in dynamism in which colour, being more prominent than form, produces a kind of seductive disintegration and an extraordinarily subtle effect achieved by broken lines and shimmering brushstrokes. On the other hand, Mathieu Verdilhan, who was a prey to dramatic feelings but a lover of strict disciplines, built up strongly articulated landscapes; for him Fauvism was not so much the heady liberation it was for Vlaminck or Friesz as an ascetic lesson in pictorial economy and plastic severity. In him there is none of Van Dongen's paradoxical and often gratuitous opulence, and none of the restraint and lively vision of Marquet, who combined the distinction of the Japanese with the chromatic licence of the *Fauves* in an admirable and piquant amalgam. At the same time Fauvism, that discipline of independence and of absolute personalities, allowed Jean Puy to deploy all his finesse and grace, allowed Friesz to construct a natural order from which Cézanne is not altogether absent, and allowed both Camoin — who bears the strong imprint of the Master of Aix — and Manguin, another Provençal, to unfold their joyous communion with Nature.

CUBISM

Cubism could claim descent from Cézanne. Even more than the famous and so often quoted phrase about the sphere and the cube, it was first the landscapes from the l'Estaque period then the portraits and still-lifes from the Gardanne period, which pointed the way for those artists who aimed at that re-concentration of force rendered so necessary by the Impressionist dispersal of it. The popularisation of Impressionist technique and aesthetics would have constituted a grave danger had it not demanded a truly scientific knowledge of chromatic subdivisions, which were codified by Seurat, Signac and Cross; the result was an anti-Impressionist movement which confirmed the desire of the young painters round about 1900 to free themselves from Monet's *Waterlilies*. That was why Cubism seemed inevitable both to Picasso, who was emerging from the Expressionism of his Blue Period, and to Braque who had re-discovered both the landscapes Cézanne had painted and the memory of his paintings at l'Estaque; together they gave birth to a movement which was much more coherent in its ambitions and its experiments than Fauvism.

The name of the movement seems to have been launched by Matisse himself after the Salon d'Automne of 1908 and was quickly taken up by critics and public as a term of mockery; but it was contrary to the wishes of the artists themselves who protested against this absurdly restrictive definition. Gleizes and Metzinger were legitimately indignant in their book on Cubism: "The idea the word evokes — namely that of volumes — is inadequate to define a movement which aims at the integral realisation of painting."

"Integral realisation" — that is the key to any interpretation of Cubist aesthetics. The aim is in fact to reconstruct objects without reference, as in the past, to visual or tactile perception or to the imagination, which produces the illusion of three dimensional solids in a fictitious space. The Cubists aim at the emergence of an absolute and autonomous reality which is that of the picture alone. They proceed by means of the dislocation and arbitrary reconstruction of forms, claiming as their ancestors Paolo Uccello, Piero della Francesca and El Greco. Undoubtedly — although too much stress can be laid on this point — the study of the art of primitive peoples, and, in particular, of exotic art and negro masks, which the painters were fond of collecting, encouraged an anti-naturalism which was even more strict than that of the *Fauves;* for it was applied to the actual principle of representation and no longer to the means of representation.

Cubism is an aesthetic phenomenon which derives much more from the plastic than from the pictorial element in art, as André Lhote, that strict Cubist, stated very clearly when he wrote: "Cubism in fact succeeded in finding the coloured but abstract garb which suited its aim of re-integrating painting within its proper scope, which is, beyond all possible doubt, the domain where the geometric transposition of the drawing and the plastic, coloured organisation of a surface is employed not on material objects but on plastic analogies, on poetic metaphors derived from objects." Like the *Fauves*, therefore, the Cubists rejected atmospheric colour and traditional perspective; like the *Fauves* they elaborated an architecture of forms which are not strictly speaking abstract, for they are still generally images of real objects, such as they had found in Cézanne. But they did not push this transposition to the point where it became pure architecture as did the painters of *De Stijl*.

The Cubists opposed to the visual sensation which, however arbitrarily transcribed, triumphed in Impressionist painting, a form of intellectualism. It rejects the intervention of the senses and claims pride of place for the intelligence; pictorial sensibility comes into play only in the composition of the picture. When he said "The senses deform, the intelligence forms", Braque was stating the central axiom of an aesthetic which rejects the third dimension (since it is unreal and illusionist) and movement, for the same reason — an aesthetic which, particularly to begin with, by way of reaction against Impressionism and Fauvism, forced the range of colour to extend to the greys and browns and produced what can only be described as cameos. Any reference by the picture to the object, which served as the basis of representational art, is done away with. In the mind of Juan Gris, the form of a bottle antedates the bottle itself; in the same way the Cubists, in their extreme asceticism, abolish the solid matter of which objects are made in order to retain only the idea of things. Apollinaire's famous book, *Les Peintres Cubistes*, formulates the elements of a manifesto which the painters themselves with the exception of Gleizes and Metzinger did not draw up. In it the new aesthetic is presented as being that of "pure painting", which is not an imitative art "but a conceptual art which strives to attain to creation". The fact that this flat rejection of naturalism risks detaching the artist from nature and everything human, because of the absolute preponderance accorded to the intellect and the plastic factor, is immaterial. "Artists are first and foremost men who wish to make themselves inhuman ... The painter must above all keep before him the spectacle of his own divinity." From this there was born a proud, difficult art, with which the public found it hard to make contact; the welcome accorded by the public to the first Cubist demonstrations from 1907–1908 onwards, was accompanied by a rumble of anger and scandal which demonstrated how far this type of art had broken all links with traditional painting. Impressionism and even Fauvism, on the other hand, still followed in the wake of tradition.

Cubism is very nearly as complete a revolution as the idea of abstract art; but it is precisely in its references to the principle of abstraction, as enunciated either by the Cubists or their spokesmen, that we find the boldest and most complete revolution in the history of art. Until then the different forms of pictorial expression demonstrated new ways of seeing, feeling and representing nature. In Cubism the factor of plasticity is completely autonomous; what we find in the various artists who accepted the Cubist discipline, as we do in the successive periods of aesthetic evolution, are merely variations on fundamental ideas and principles of representation which produced an irreparable break with all European art as it had developed up to 1900.

Cubism is just a word — but a word capable of very different interpretations, according to the works to which we apply it. This becomes clear when we see grouped under what is never more than an extremely vague title such different artists as Braque, Picasso, Juan Gris, Marcoussis and Metzinger, who are all genuine Cubists, and others like Lhote, Herbin, Villon, La Fresnaye, Léger, Delaunay and Duchamp. As far as the movement as a whole is concerned, we can distinguish sharply contrasted trends which Apollinaire indicated when he spoke of scientific, Orphic, instinctive and physical Cubism. The question remains to what degree Purism, Simultaneism, Rayonism, Orphism and even Suprematism and Neo-Plasticism are derived from Cubism. It would, besides, be a grave error to imagine that Cubism remained set within the framework of narrow and unalterable principles. If we examine the evolution of the movement from its origins, round about 1907, until the moment when it branched out into a number of extremely varied forms of expression, which have no longer any close relationship to the movement's initial strict aim, we can discern three periods which correspond to an essential internal modification in the aesthetic of the Cubist painters.

The first period, which ends about 1911, is that of analytical Cubism and its culminating point is the Salon d'Automne of 1911, where Villon, Picasso, Braque, Léger, Gleizes, Metzinger, Duchamp and Marcoussis, put forward a programme which, although not strictly homogeneous, was united. It was *analytic* because its principal aim was, firstly, the break-down of form into its multiple elements by a return to elementary geometric structures, of which Cézanne had provided an example; and, secondly, because of its analysis of three dimensional form on a two dimensional surface through the use of non-realistic form and colour, which make of the picture a thing in itself — its own beginning and end.

It would require too much space to describe how Cubism, from being analytic, became *synthetic* between 1911 and 1914. At this point the theoreticians intervene to explain to the painters what they were about and to formulate for them aspirations which, up to then, were less concerned with self-definition than self-realisation. The activity of Apollinaire is of paramount importance for it brings Cubism into line with a whole system in which even metaphysics play their part. That inevitable moment in the life of a style had come when poets, philosophers, critics and art historians organise as doctrine what the artists have been content to express as form.

In the third period, from 1914 to 1919, the Spaniards Picasso and Juan Gris led the movement towards a sort of magic realism where another natural order holds sway — that of the pure imagination. In their *collages* the raw material, available to the artist whether it was a packet of tobacco, a piece of wall paper or a piece of plywood, was used to represent itself. *Papier collé*, which becomes one of the most curious Cubist techniques — without, however, being its exclusive property — is the most striking example of that desire for objectivisation which substitutes for the representation of things, their creation; it thus established a new and paradoxical system of *trompe-l'œil* and tactile illusionism, which is transformed into tactile realism.

Although at first Cubism tended to be systematic and indeed almost doctrinaire as regards its accompanying theories, the principal merit of Cubism was to liberate personalities. This becomes very evident if we note at which point, once the period when they were all under the sway of a rather uniform technique was over, each painter abandoned himself to his own genius and pursued his personal experiments in the direction he alone was able to explore. Just as each *Fauve* followed his own path once the conquest of pure colour and the abolition of naturalism and perspective had been achieved, so the Cubists, once the synthetic period was over, began an extraordinary investigation of the world of form. So varied, so different were their aspirations, their methods and achievements, that we must regretfully group under a single heading an assembly of original talents so rich that there were few to equal them even during the great periods of the flowering of art.

Studying the evolution of Picasso's work, for example, we note that, passing through one metamorphosis after another, he alternated periods when the rules of Cubism continued to guide him with experimental phases which had nothing in common with the aesthetic based on the *Demoiselles d'Avignon.* To Picasso, ideas were a stimulus and a passion but never a system, and his painter's instinct, his perpetual desire to achieve the present totally and immediately made him hostile on principle to all forms of dogmatism. The internal evolution of the Cubist aesthetic in the work of Picasso, Braque and Gris, proves that, far from being arrested in its growth or limiting in its effect, it was perpetually in movement, perpetually in a state of transformation, and above all, in Picasso's case, perpetually in a state of crisis. Braque, who had had his *Fauve* period before joining the Cubists, required first and foremost to attain a certain classicism. Classicism was inherent in the orderly and controlled mind of this artist who, unlike Picasso, did not seek adventure for its own sake but rather for its power to purify, to strip away anything which might develop into an academic style — as opposed to true classicism — and thus endanger the equilibrium of his aesthetic. If Cézanne aspired to "do Poussin from nature" and was himself the Poussin of the Impressionist generation, then Braque is the Poussin of that other generation which a revolution of ideas and forms probably without precedent formed between the years 1900 and 1910.

FORMS RELATED TO CUBISM

That Cubism helped artists to be themselves we can see in Fernand Léger, who was led towards the beauty of the machine by his love of pure form and who retained a predilection for static, formal and monumental structures; in Albert Gleizes, whom Cubism showed that religious art could be completely refashioned, provided the visible form was no longer content to be the translation of a lazy anthropomorphism thus making him the pioneer of that movement for the renovation and spiritualisation of the sacred and its representation from which the abstract religious art of today largely stems; in Marcel Duchamp, who rejected the static quality, the banishment of movement which had become almost an ethical law with the Cubists, fused the experiments of the Futurists and the Cubist doctrine of formal economy and thus injected into Cubist intellectualism a spirit of ironic deformation, of plastic paradox, which had already been heralded by Dada and cultivated by the Surrealists; and in Duchamp's brother, Jacques Villon, who so successfully fused forms in light that his paintings resolve themselves into criss-crossed coloured beams in which form loses all density and weight without ceasing to be itself and is reduced to an organised system of transparent volumes in which matter becomes spirit, in which the play of chromatic sensibility is subordinated to a whole range of organisational powers at once subtle and vigorous.

La Fresnaye, too, adopted the movement towards the geometrisation of form but without making of it an aggressive theory as did the Italian Futurists. He, too, is a French classic, like Braque in a direct line from Poussin, equally suspicious of the systematic dynamism of those painters whom Marinetti furnished with intransigent theories and truculent manifestoes and of the Spanish fanaticism represented by Picasso — a fanaticism which we will not find in Juan Gris, who came to Cubism at a time when the virulence of its doctrines had already abated. La Fresnaye had gone straight to Cézanne — that is to say to Gardanne without touching at Horta de Ebro — and he preserves in form a suppleness, a grace and a fancy which fit in with the grand classical style he always retained no matter with what variations he might overlay what was for him an essential theme. And although he was less adaptable than La Fresnaye, more of a theoretician, with an architect's intelligence and such a vast knowledge of aesthetics as to be one of the best historians of modern art, André Lhote, for his part, evolved a type of Cubism entirely different from that of Braque and Picasso — nearer to nature and to life, more observant of the picturesque side of things, scrupulously faithful to his ambition, which was never to dissociate sensory perception from the operation of the intellect.

In Juan Gris there was already a programmatic tendency towards abstraction, but with this reservation — that, starting off from the abstract, he wished to arrive at the concrete by means of what he called his deductive art. In fact, although we must take note of what Juan Gris wrote and said on the subject — all of which is extremely important — we must not imagine that his painting conforms rigorously to what he says. It is a simple matter to single out as oracular texts from the Cubist scriptures such sentences as "Only the purely architectural elements are constant in painting" or else "I arrange my white so that it becomes a piece of paper and my black so that it becomes a shadow." In reality, Gris was too sensitive and too much of a painter ever to become a theoretician and that secret life, that hidden flame, which burns in his canvases, goes far beyond the formalist intent which guided the initial composition of the picture.

The extent to which the possibilities opened up by abstract art already existed in Cubism is clearly demonstrated in the work of Herbin, whose antique landscapes with their powerful structure — there is a hint of austerity in them which foreshadows his evolution towards geometric abstraction — constitute one of the most interesting and most intructive of the vast ramification of varying styles, which appeared in the arbitrarily named Cubist movement and which are so different one from the other as to be sometimes contradictory.

Herbin is one of the starting points for abstraction and one of the pioneers to whom the movements "*Abstraction-Création*" and "*Réalitiés Nouvelles*" trace their origin; on the other hand, we find the lessons of Cubism influencing other movements such as Orphism, Purism, Rayonism, Neo-Plasticism and, even to a certain extent, Suprematism, all of which were inspired by principles which, although original, were nevertheless relative to Cubism.

The name "Orphism" was invented by Apollinaire, who had a great number of "isms" at his disposal and at the disposal of painters who either hesitated or refused to give a label to their personal aesthetic or to the aesthetic of their group. When in 1909, which is one of the most important dates in modern painting, he painted his *Saint-Séverin aux prismes,* Delaunay cared little whether his art was baptised Orphism or Simultaneism; he merely wished to bring his individual genius into line with what he had learned from Cézanne and Seurat in the plastic and pictorial fields and from Chevreul in the field of scientific chromatism. Like the Cubists, he broke up his subject but he reconstructed it by a complete system of colours borrowed from the "simultaneous contrasts" of Chevreul. He was, as he himself said, the heresiarch of Cubism and the problem he singled out was that of formal colour. "I have had the idea", he wrote in his notebooks, which are of immense interest not only for a knowledge of his art but of all the painting of his time, "of suppressing the images one sees in reality, the objects which have the effect of corrupting the hierarchy of colour." Along with his wife, Sonia Delaunay, he elaborated an absolutely new conception of form and colour, which was entirely imdependent of Cubist doctrine, and so fertile that certain currents of abstract art were to learn from it with profit. *Peinture pure réalité* was to be the title of the book in which he intended to set out his aesthetic theories and his discoveries on chromatism. His painting is, in fact, a pure reality in the sense that it is a reality made up out of the totality of things. Apollinaire put this very well when he wrote of Delaunay that "Orphism is pure art, the art of painting new arrangements with elements borrowed from visual reality, but created entirely by the artist and endowed by him with a powerful reality." Thus Cubism reconstructs the object it has dissected by using luminous forms, which may either be abstract or else still inspired by figures from nature — for Delaunay, being still more or less faithful to Apollinaire's slogan still preserved that "sublime value, the subject" — and thus becomes Simultaneism through a study of the dynamism of coloured circles. It is pure lyricism, poetry which has been rid of description and representation. The *Rhythmes objectifs* created by Delaunay make a close union of time and space by fusing into a single active force colour, form and movement; the result is an art very close to music. Delaunay himself speaks of certain of his pictures as coloured fugues. The rotation of objects which have become pure light and completely liberated from the subject shows that Delaunay did not wish for the destruction of form but its accomplishment in light, which is the principle and very substance of movement.

Ozenfant and Le Corbusier — under the name of Jeanneret — gave the name of "Purism" to an art which set out to make even more rigorous the rules of Cubism or, to use the words of Le Corbusier when he attacked the fashion of 1916 "that pseudo-Cubism which everyone was producing and which was filling whole rooms at the Salon d'Automne as well as the galleries of dealers who trade in approximations to paintings if one calls them paintings at all."

So it was a reformist art, a severe art, demanding a purity which may have been necessary at the time but which, considered in retrospect, shows signs of a certain impoverishment.

There is an element of nobility and innocence in all returns to purity and austerity. In fact Purism had only a very limited influence precisely because Cubism blossomed out in many different ways which were undoubtedly more fertile than that formal sectarianism, that spirit of pictorial poverty to which Ozenfant and Le Corbusier wished to make it return. Far from remaining true to their 1917 programme, neither Ozenfant nor Le Corbusier put the rules of Purism into practice for long; of it there remains only some canvases of a very simple beauty, in which the architecture is balanced and stripped naked, and some reflections on painting and the painter's technique, which in their day seemed extremely salutary, because as Maurice Raynal says, they bore witness to "the final emergence of a reaction against the hold exercised upon art by manual ability, by the search for seductive qualities, by the cult of charm — all of which are elements whose effects are certainly irresistible but as fleeting as those of an aphrodisiac." So to Ozenfant and Le Corbusier must go the honour of having succeeded, thanks to their technical knowledge, in determining scientifically to what degree aesthetic theory should, in the future, take into consideration sensory reactions, those reactions in which sensibility and understanding reveal human nature in the truest sense of the word — reactions, in short, which can awaken in us in plastic form the basic cylinder, sphere or cube, and all the other geometrical values, which are the canvas of art.

Rayonism came from Russia; it was strongly influenced by Tatlin and Lissitzky and was related to Constructivism, but it had also learned a great deal from the experiments of the *Fauves* and the Cubists. Its principal representatives were Larionov and Gontcharova. Larionov, in particular, painted in 1911 genuine abstract pictures through which there runs a powerful rhythm with certain affinities to Delaunay's first Orphic paintings. Clearly the interesting contribution made by the Futurists to the representation of movement — to which the Cubists' immobilism was a contemptuous answer — led Larionov and Gontcharova towards an art which, by the very nature of the dynamism which animated it and which then combined with the art of choreography, found admirable expression in décors for the ballet.

Although it does not usually acknowledge this debt, contemporary abstract art learned a great deal from Rayonism in the sphere of the representation of movement. Larionov's ambition, as it emerges from his 1910 manifesto, in which he summed up the ideas he had put forward in a veritable "propaganda campaign" after the manner of Marinetti, was to create a new combination of space-time — not by working out a system of simultaneity analogous to Delaunay's, but by taking possession of a fourth dimension, representation of which is ordinarily beyond the scope of purely plastic means. The rays *(rayons)* were to be clusters or networks of irradiation, which would establish themselves in space in accordance with factors of speed and direction, both of which had been carefully calculated.

Although there is at times in Larionov's writings a certain dogmatism, which places him among the great theoreticians of contemporary art, and might lead us to believe that painting can be based on a system of aesthetics, his works and those of Gontcharova are first and foremost works produced by the instinct — outpourings of colour whose skilful rhythms still preserve a freshness and an *éclat* which have not faded with the passage of half a century. Certain trends in abstract art sprang up in the Cubist milieu and were greatly helped by Cubist ideals; such is the case, for example, with Neo-Plasticism, which sets out from traditional figurative representation and attempts to discover the plastic essence of the subject by that process of analysis and synthesis of which Picasso, Juan Gris and Braque had provided examples. In the end it abandons any reference to real objects, rejects even the *idea* of things and works with pure geometric forms in the manner of Mondrian or Van der Leck, who, however, does not generally forget his model entirely.

NEO-PLASTICISM

The aesthetic created by Neo-Plasticism and by *De Stijl*, the review which became both its weapon and the organ in which it set out its doctrines, carried Cubist endeavour to extremes. That is why Mondrian, Van Doesburg and Van der Leck went through a Cubist period, which had the effect of leading them from naturalistic or impressionistic representation to abstract creation. These preparatory studies — like the various transformations of Mondrian's *Tree* or Van Doesburg's *Cow* — have considerable didactic value, for they show a process of abstraction at work which, starting from a naturalistic subject, ends up with pure construction. This process obeys what might be called the mystique of geometry — a mystique which Neo-Plasticism, incidentally, carries much further than Cubism.

The reduction of plastic phenomena to an extreme economy of form and colour — the forms being geometric and the colours of the simplest, yellow, blue, red, white and black — makes it possible to express the essential laws of structures and proportions inherent in an object prior to any form of artistic elaboration. In this way, Mondrian attempts to rediscover what he calls "the exact plastic expression of the cosmic equilibrium." Neo-Plasticism will have none of an art which smacks of the studio or laboratory; its aim is to create the inner man and thereby to create the décor for his life, his dwelling and his city. Everything which concerns the individual and the collectivity must be "a true and pure manifestation of the cosmic equilibrium." But this equilibrium will only be achieved when nature has been submitted to the *askesis* of the intelligence, for the natural phenomenon will have been so transformed that the form it receives will be at once the result of an intellectual operation on living matter and the essence of living matter in its cosmic reality. It follows that an effort at denaturalisation will be necessary — an effort whose progress we may follow in the work of those painters who adhered to the Neo-Plastic aesthetic not in order to deny and abolish nature but on the contrary to rediscover its essential being rather than its fleeting, provisory and accidental manifestations.

This is much more than the Cubists or even the Purists, who derive from them, ever demanded; they merely worked with form whereas Neo-Plasticism works on the totality of man. Its aesthetic goals are so lofty that they become a Messianic ideal for the transformation of the individual and of society. The Cubists kept a link with nature in that they borrowed its forms — the form of a pipe, of a guitar, or of a bottle — provided they could make of that form a pure abstract construction, like the houses in Gardanne during Cézanne's Cubist period. This link the Neo-Plasticists entirely repudiate and reject.

"Since denaturalisation is one of the essentials of human progress", wrote Mondrian, "it follows that it is of the first importance in Neo-Plastic art. The strength of Neo-Plastic painting lies in its having demonstrated in plastic terms the necessity of denaturalisation." The outcome of this desire for denaturalisation might have been a narrowly and rigidly intellectual art had not Mondrian, Van Doesburg, Van der Leck, Vantongerloo and the other adherents to the movement known as *De Stijl* not preserved a sensibility which was always alive and vibrant, which, even when their pictures are abstract, preserves a living quality, due not so much to calculated effects as to their sensitivity, their intuition and harmony with the mysterious life of proportions and numbers.

SUPREMATISM

Like the Neo-Plastic school, Malevitch used geometric form reduced to its simplest elements — the rectangle, the circle, the square — but in his Russian soul he rejected the logical, rational and intellectual elements which still guided such Dutch painters as Mondrian, Theo van Doesburg and Van der Leck. For Malevitch the employment of geometric form was merely the first step in an *askesis* which went hand in hand with extremely rigorous chromatic simplification. The gospel of Suprematism, as Malevitch called the movement of which he was the initiator — is, we might almost go so far as to say, to be found in that paradoxical masterpiece which shows a white rectangle on a white background. Colour and form cease to be elements of sensory stimulation; in their extreme, their *supreme* purity they become the basis for mystical meditation and contemplation. Both the Suprematist manifesto, launched in 1915, and Malevitch's work on "the world without objects", published in German in 1927, define this aesthetic. It is at once ethic and mystique; its aim, to achieve an inner transformation through the work of art — the development of a new individual and a new society. Malevitch summed it up in a text which is a key to the understanding of the most hermetic and secret of artistic productions: "The representation of an object, that is to say the object as *raison d'être* of representation, has nothing to do with art. Nevertheless the use of an object in a realist work of art does not exclude that the work may have great artistic value. But the view of Suprematism is that the means of expression will always be the vehicle which allows the sensibility to express itself fully as such — a vehicle which has nothing to do with normal representation. The object in itself means nothing to it. It is sensibility alone that counts, and it is through it that art, in Suprematism, achieves pure expression without representation." Then there is this statement: "By Suprematism I mean the supremacy of pure feeling in the plastic arts. From the point of view of Suprematism the appearance of natural objects is in itself of no significance; the essential thing is feeling as such, completely independent of the context in which it has been evoked."

These lofty demands for absolute purity were not calculated to bring Malevitch many disciples. In fact he had few, if any, pupils, in spite of the supranatural and spiritual significance he gave to art. The constructive side of his work, which made him pile volume upon volume, in which he shares the urbanist theories of *De Stijl* and the Constructivists, had more repercussions than his mysticism. His ideas on movement, the speed, direction and equilibrium of which must be the foundation of the work of art — ideas which bring him close to the Futurists — were more fruitful than the transcendentalism of his painting which, with white upon white, had reached an impasse.

The Cubist aesthetic and those theories derived more or less directly from Cubism, whether they obey an urge towards formal simplification or an aspiration towards spiritual purity, gave birth to abstract or non-figurative art, which carries to its logical consequence the refusal to accept forms borrowed from the range of natural objects — a refusal which we find in artists as different as Malevitch and Mondrian. Although the refusal was not outright in painters like Delaunay and Jacques Villon, it produced very fruitful results from the chromatic experiments in which many of the various currents of the abstract school were engaged. In Kupka, too, we find the same desire to free the cosmic from the accidental and contingent as Mondrian pursued in his constant simplification of form or Malevitch in his mystical contemplations and meditations on the infinity of space which surrounds man and the infinity of the world within him, which the intuition of the artist lays bare and reveals.

EXPRESSIONISM

The pictorial technique of Impressionism was based on visual sensations; in reply Cubism advanced its striving for intellectual, rational construction. It could therefore with right claim such eminent ancestors as Paolo Uccello and Piero della Francesca — not to mention Cézanne, who was its direct precursor. Expressionism, on the other hand, which makes painting the vehicle of pure emotion, of the inner drama, often in its crude state, could also claim numerous famous masters such as Mathias Grünewald, Altdorfer and Urs Graf for instance. Just as there is a constant element of abstraction in art so there is a constant element of expressionism, which already appears with savage violence in the art of the steppes, in the sculpture of the Vikings and the work of the gold- and silversmiths of the age of invasions.

If we weigh up Expressionism as it flourished at the end of the 19th century and during the first twenty years of the 20th, we immediately see that it is essentially a Nordic phenomenon. It is possible to link to it a certain type of Spanish emotionalism and speak of the Expressionism of Solana, for example, and particularly of its colonial manifestations — the prodigiously active and powerful forms which it assumed in Spanish America in Orozco, Rivera and Siqueiros, who are Expressionist by character and inclination. There is Expressionism in the United States, too, but it is in Germany that it has developed most widely and most strikingly. Expressionism aims at being at once realist and visionary; it thus reveals itself as a prolongation of romanticism, which since the late Middle Ages has also been a constant element in the very heart of German aesthetics. And it is just as natural to Germany as Impressionism is not, for there is no such thing as German Impressionism. Even Corinth, himself, whom people arbitrarily place in that school, is an Expressionist to the core. France, on the other hand, as the birthplace of Impressionism and its chosen land, utterly rejects Expressionism. France has never been able to accept or understand German Expressionism, which, to tell the truth, is antipathetic to it. Although there are some French Expressionists like Rouault, La Patellière, Gromaire and Soutine, we must look upon them as happy exceptions, magnificent accidents.

There is also Belgian Expressionism, represented by Permeke, de Smet, Van der Berghe and Sluyters, while James Ensor is indisputably a master of the fantastic, based on a visionary reality, whose influence on the development of the movement was very great. So too was that of Hodler, although this would not be readily admitted in France, where the work of this Swiss painter is still very little known. In one sense we can even speak of the Expressionism of Böcklin or Hans von Marees, but it was chiefly in the Norwegian, Edvard Munch, and the Dutchman, Van Gogh, that the true Expressionist aesthetic took shape; from them are derived all the painters ordinarily grouped under that name. Neither must we forget to add to the pure Expressionists the movement known as the *Brücke* nor the *Blaue Reiter* group, which, containing a large proportion of Expressionist elements is not far removed from their ideal. Even painters like Schlemmer and Feininger represent different aspects of the primacy Expressionism accorded to the dramatic over the plastic, or rather, of its desire to make with plastic means immediate form, still fully charged with its initial violence, with its capacity to shock, and in revolt against any intellectual control. Although it is not really an intellectual movement, Expressionism is nevertheless often tinged with "literature" owing to its association with German poetry and the German theatre of the period from 1900 to 1930. Even in its most advanced forms — as in *Der Sturm*, the group led by the poet and aesthetician, Herwarth Walden — this basic Expressionism blazes the trail for those variants which we find today in certain very strange, every remarkable aspects of Surrealism — as for example in Edgar Ende and Heinz Trokes. When a movement sprang up declaring that it aimed at a new objectivity *(Neue Sachlichkeit)* and apparently took an anti-Expressionist line, the realists may have been trying to put an end to collusion with the visionary, but the movement still kept that violence of tone, that appeal to the emotions, which characterised Expressionism — a school which the *Neue Sachlichkeit* imagined it was fighting and of which it was, in fact, only a different form, as we can see from the work of Otto Dix, Carl Busch and others.

The revolutionary character of Expressionism was very well defined by Werner Haftmann, who finds a connection between it and an aspiration which had wide currency in Europe at the turn of the century — the desire, namely "to tear the veils of symbolism, which could only temporarily disguise the wounds, brutally away." Whether we are discussing Munch, Van Gogh, Nolde, Kirchner or Kokoschka, we always come across the same malaise, the same tragic unease, the same feeling that the artist is living in a world doomed to perdition. References to the social anguish and the spiritual questioning of Kafka and Kierkegaard may be absent in Cubism and Fauvism, but Expressionism is a direct, brutal reflection of the human drama. The haunting terror of Munch, who lived in the same spiritual hell as Strindberg, the radical pessimism which drove Van Gogh to suicide and which was so little tempered by joy in artistic creation, Corinth's delirium, Ensor's intimacy with a terrible, haunted world of masks — all these were vigorously and confusedly thrown together by Expressionism. The result is an extravagant, passionate art, in which the plastic and pictorial elements run the risk of taking second place but which, on the other hand, is suffused with a palpitating, heart-rending sense of human distress. Another characteristic of the movement is that it is fiercely and obstinately opposed not only to the pure aestheticism of *l'art pour l'art* but even to art as such. In the same way the Futurists wished to burn down the museums; their aim was to free themselves from the dead weight of the past and to allow themselves to live solely and entirely in their own age, in a state of perpetual curiosity and unwearying pleasure.

The optimism of the Futurists is completely absent in the Expressionists, who are the interpreters of an anarchistic world — a world which has been rent apart and exposed to terrible forces of destruction and disintegration. This explains the persistence with which they turned to exotic art and to archaic forms; it also explains the freedom they allow their instincts to express themselves with whatever vocabulary they chose. Werner Haftmann has shown how much they suffered from the clash between "art" and "history". Expressionism is at one and the same time the faithful reflection of a universe which is a prey to anarchistic convulsions, and a desperate attempt to flee from this distressing reality into a world of dreams — a world which is hemmed in on all sides by tragic reality and can therefore only be a world of nightmares.

In Ensor, Expressionism was a latent nightmare; in Munch, it fused with the throes of madness; in Van Gogh, it takes the form and very colour of human distress. It is an art of men who are prisoners of their own anguish, who in their attempts to escape go round and round in the labyrinth of their agony. Their anxiety found ready relief in the aggressiveness of their social criticism, as we can see in Beckmann and Georg Grosz and those of Rouault's works which are an arraignment of the blemishes, ugliness and infamy of society. Thus Expressionism has its place in history as a social phenomenon, just as it has its place in the history of art as an aesthetic one. But the two things are inseparable, and we would be rejecting one of Expressionism's most important and most evocative aspects were we to consider it solely as an artistic movement of the same nature as Cubism and Fauvism.

The confusion which intervenes between the perception of the visible and the imagining of the invisible is the hall mark of every aspect of Expressionism; each member of the movement can be recognised by vehement individualism and absolute intransigeance in the treatment of form and colour. In fact there never was an "Expressionist movement" in the same sense as there was a Cubist or a *Fauve* movement, in which — for a short time at least — a group spirit existed. On the contrary each Expressionist painter, even if he belongs to groups with general common aims, like the *Brücke* or the *Blaue Reiter*, is an isolated person — is indeed fanatical in his solitude. They had in common "expressionism", which rejects sensation (or impression) as being centripetal, an intrusion from without; in its place they concentrated on "expression", which is the projection of the most individual and most profoundly dramatic feeling known to man. This projection has the irresistible power of a cry, the power to shock of simple form and pure colour, not because it aims at an aesthetic construction, as did the *Fauves*, but because it aims at liberating the human drama.

Kirchner's landscapes, rhythmically thrust up by flaming cataclysms which unceasingly reshape the face of the earth, are an excellent vehicle for the strange talent of a painter whom Werner Haftmann hails as the "unquiet genius" of the *Brücke* — a group to which there also belonged Nolde, Schmidt-Rottluff, Paula Modersohn-Becker, Heckel, Otto Müller and Pechstein, who went off to seek in the South Seas that cannibal Eden which had enchanted Gauguin. Expressionism was a break with the naturalist tradition which in Germany had weighed upon the last years of the century and which was coarse, artificial and completely false; it was also a rejection of the Impressionists' aesthetic of sensation, which it considered to be peripheral and only skin deep. Expressionism — like the characters in the plays of Georg Kaiser, the master of Expressionism in the theatre — progressed from "explosion to explosion", and it is precisely this explosive quality in the work of art which justifies it and gives it its emotional content.

The Expressionists' treatment of the human form and the human face is characteristic of an age which is no longer anthropocentric — unlike the period from the Renaissance to 1900, when man reigned supreme over a docile world obedient to his will. The discoveries of psycho-analysis have revealed the abysses which a "normal" conscionsness conceals and the progress of physics and of chemistry have considerably reduced the place and rôle of man in the universe. In the drawings of Georg Grosz and the paintings of Beckmann man, becomes a repulsive and perverse animal, degraded by his passions and vices, displaying the physical misery of his body and the moral ugliness of his soul. We can understand why Pechstein sought original purity and beauty among the "races who live with nature"; but he transposed the living natives into forms comparable to those which we find in their own art. With Javlensky, on the other hand, the human face is emptied of all intellectual and spiritual elements and becomes a simple problem of form and colour, a violent assembly of heavily marked patches of colour, which are sometimes sharply outlined, and, as in Rouault, bear witness to a pessimistic concept of the flesh. The face is no longer a subject for painting but a pretext; the Expressionist palette, as in Nolde and Javlensky, often made of it something as arbitrary and unreal as did the Cubists with their pure, formal constructions. With Edvard Munch the process had gone so far that the face lost solidity and substance and dissolved in the excessive intensity of passion, pain and horror. It is significant to note that, with a few rare exceptions, the art of the portrait — that very ancient European tradition — lost its *raison d'être* in the pioneering movements of the 20th century and became merely the solution of a problem of form.

Expressionism is also an exploration of the invisible, the sounding of the secret heart of things, the interrogation of the elements; that is why the drawing of Alfred Kubin, that bold explorer of the bizarre, whom the Surrealists could with justice claim as one of themselves, strikes us as so representative of these trends. Oskar Kokoschka, an Austrian in violent revolt against the *Jugendstil* — that Germanic form of Art Nouveau, known in France also as the "Modern Style" — was very active in Vienna round about 1900; he, too, in a certain sense, had a liberating effect. With him it is once more the invisible which dominates and triumphs. It has been rightly pointed out that his strange and disturbing portraits are contemporary with Freud's first works and the first flowering of psycho-analysis. "Very often", writes von Wilckens, "the models for his portraits seem terrified at these strange pictures in which all human dignity is effaced and from which the traditional rendering of the Beautiful has disappeared. The purely external, visible and palpable elements do not interest Kokoschka. He is concerned to express in his pictures the reality of the 'inner face'. The men and women whose portraits he paints seem strangely solitary, abandoned to their own resources; they are completely lost, no matter whether they project themselves into external action or fall back on their inner meditations."

It is interesting to supplement this comment with Kokoschka's own words in which he tried to express his inner experiences during a visionary state, for they exactly reflect the process which stirs and develops in his inner world — the world he expresses in his portraits, landscapes and visionary compositions. "The state in which we are subject to visions differs from that in which we cultivate our memories and observations. We can evoke a vision but are incapable of explaining it; yet the perception of such images is one of the aspects of life. It is life which arbitrarily chooses or stifles the forms which flow towards it."

The study of Expressionist painting inevitably forces us to examine the way in which each artist sees and interprets this visionary state. It may be through an obsession with crude, brutal and perverse realism, such as Max Beckmann used as plastic vocabulary to describe the decomposition of a world a prey to war, to implacable destruction, to ruin, misery and pain. A mournful haunting quality brings Beckmann close to Munch and becomes one of the most important strains in his work; in it we watch the struggle between a romanticism which is perpetually drawn towards the supernatural and a violent naturalism. Tortured by the sight and thought of the infinitude of human suffering, Beckmann translated his anguish into forms roughly outlined in black and ablaze with an elementary range of colour, with a frenzy betrayed by a brush stroke which often zigzags convulsively.

Young Beckmann was in Paris in the year 1904 when a group was founded in Dresden which was to have considerable repercussions on the orientation of Expressionism. This was the *Brücke.* The very name which the three artists who founded it gave to the group indicates that their aim was not an arbitrary concentration of all the Expressionist forces but an attempt to form a link — a bridge — between aesthetic views as different as those of Kirchner, Heckel and Schmidt-Rottluff. The spirit of the *Brücke* was liberal enough and flexible enough to allow other painters such as Pechstein, Otto Müller and Nolde to join it.

The *Brücke* had no programme properly speaking, but aimed chiefly at reflecting the profound changes which were taking place in the first decade of the 20th century and of which Futurism, Cubism and Fauvism are manifestations. Historically, one of the most important events in the life of the movement was the great Van Gogh exhibition at Dresden in 1905. Up to then it had mainly been Munch's influence which had predominated. Rejecting traditional teaching and a technique which would force emotion into the tyranny of a closed form, these painters invented their own technique, created their own means of expression in order to make form simply the immediate expression of their sense of drama. Everything is permitted to instinct; nothing to reason. This is a common characteristic of all Expressionism, whether it be French, German or South American. Any object is an embodied emotion; nature is no longer imitated but consulted as a vocabulary of emotionally charged forms. The human figure and landscape lose their objective, their literal representational value, and become purely affective factors.

This meant going further than Munch, Van Gogh or Gauguin — although the painters of the *Brücke* recognised them as their masters; it meant giving almost complete preponderance to intuition of the supernatural, to the effusions of the unconscious. Noldes's biblical figures and nightmare landscapes, Kirchner's seismic convulsions, Schmidt-Rottluff's plastic simplifications, betray the upheavals in the depths of their beings — upheavals which inspired contemporary musicians and poets in the same manner. Will Grohmann rightly compares the work of the painters of the *Brücke* with the compositions of Schönberg — in particular *Verklärte Nacht*. Plays like Werfel's *Spiegelmensch* and Wedekind's *Erdgeist* grew in the same atmosphere.

THE BLAUE REITER

The destruction of form through emotion, its subordination to dramatic feeling and the artist's abandonment to purely instinctive forces, presented a danger, and such Bauhaus artists as Schlemmer, Feininger, Moholy-Nagy and Albers reacted against. So did Klee and Kandinsky, although they derived from Expressionism and were too strongly affected by their early adherence to that movement to be able to free themselves from it entirely. The *Blaue Reiter* movement also derived from the trends which inspired Expressionism, and Jawlensky, who can be regarded as a pure Expressionist, was a member of it; but what it aimed at was reform — a tightening of form which produced a strict constructivism for which Cubism perhaps provided the model. We will not go into the conflicts which led to the split between the *Neue Künstlervereinigung,* founded in 1909, and those artists who broke away to found the *Blaue Reiter*. Kandinsky was the principal instrument of this split, and it was his picture *The Blue Horseman* which was chosen as the flag and symbol of the aesthetic theory that bears that name.

No collective plans inspired these artists — in fact they invited French painters very different from themselves in trend to participate in their various exhibitions; and, if we consider them closely, there is no true community of style to be found in Kandinsky, Klee, Marc, and Javlensky. They came together owing to an inner compulsion, which was equally imperative in each one of them, but infinitely different in its results. The great climacteric of Expressionist fever had reached its peak between 1900 and 1910; it was a revolution followed by a desire for a certain degree of order. This desire was to be somewhat doctrinaire at the Bauhaus but in the *Blaue Reiter* group was more adaptable. As Ludwig Grote has said, the two exhibitions organised by the *Blaue Reiter* had no stylistic unity. Broadly speaking, they set out from the principle that form was of only secondary importance, being merely a means to an end; the essential thing was the spiritual element, from which the form must detach itself under the urgings of an inner necessity. The extent to which it becomes objective is of little importance. Kandinsky's important book *On the Spiritual in Art* and Klee's *Pedagogical Sketchbook* express this spirit very well; it was also evident in the various publications of the *Blaue Reiter*. The group's first exhibition in Munich, in December 1911, was an act of homage to Rousseau.

Two of the most eminent artists of the *Blaue Reiter,* Franz Marc and August Macke, died young; they were both killed in action, the former in 1916, the latter in 1914. In their case, Expressionism was already leading them towards an abstraction which was apparently implicit in the aims of an aesthetic which made of an object that was no longer represented for its own sake a simple emotional factor, like a phrase in music. From this to the complete suppression of the object was only a step, and one which Kandinsky quickly took; Macke still hesitated, being much taken up with the architectural structures of the Cubists; so did Marc who owing to his romantic lyricism and his strong feeling for cosmic unity was still tied to animal forms, which he simplified and modified in the direction of an architecture of form and colour, but never completely abolished. However, Macke's composition of coloured forms which dates from 1914, shortly before his death, shows that he had taken a decisive step towards an art which, while it rejected both subject and figure as the basis of a picture, substitutes for them forms which may be described as abstract. Marc, for his part, attains a cosmic unity in which the coloured form is merely a breath of universal nature, a ray of that panic communion which animated him and through which he found what he called the true reality. "It is only today that art can be metaphysical", he writes in his letters, which are one of the most important documents on this movement, "and it will continue to be so. Art will free itself from the needs and desires of men. We will never again paint a forest or a horse as we please or as they appear to us but as they really are."

This destruction of outward form in order to discover what survives its dismantling — that is to say, the energy inherent in it, which is itself an emanation of cosmic energy and directly connected with it — took a number of different forms. What these are depends on whether the painter remains attached to objective form, even if he transforms it by infusing into it his own inner drama and, like Munch, still remains attached to the anecdote as is the case with Kirchner, Kokoschka and Nolde — or whether the artist breaks with form, whose restrictions he has unwillingly accepted, as is the case with the abstract masters who derive from Expressionism, like Kandinsky and Klee. For the latter, the cult of expression is brought to its ultimate conclusion — namely expression freed from all prescribed form, creating its own form.

Just as Neo-Plasticism, Herbin's abstraction, was produced by painters who had accepted Cubist discipline and then broke away when they saw how pointless was the fidelity of Picasso, Braque and Gris, to forms which referred to objects found in nature, so Expressionism naturally led to pure expression through abstraction. Thus while one current of Expressionism — and that not the least important — turned back to a strongly subjective and emotionally charged realism, with the *Neue Sachlichkeit,* another, including Schlemmer and part of the staff of the Bauhaus group, tended to elaborate a formal neo-classic style which had something in common with the spirit of Purism. Abstraction as such, which Macke had glimpsed and Marc energetically and lucidly defined, though both unfortunately died before the climate of the time allowed it to flower, benefitted from all the accumulated contributions of all the great aesthetic currents of the end of the 19th and the beginning of the 20th centuries.

In this respect Expressionism was even more fertile than the other movements, probably because it was less theoretical than Cubism, less of a slave to the desire to be modern than Futurism and more inward — in a word, more directly concerned with the inner drama of the individual. That is why it was able to claim as its own such different masters as Corinth, Hodler, Munch, Van Gogh and Gauguin, and that, in particular, is why it was able to assume such varied aspects as the social lyricism of the Mexicans, Orozco and Siqueiros, Kirchner's cosmic volcanic ardour, Nolde's vegetal mystery and Permeke's panic communion with the earth.

The very term "Expressionism" is wide enough and flexible enough to embrace the magical poetry of Chagall, who lives in an enchanted world of miraculous rabbits and bewitched animals, of villages where angels visit, in accordance with the best traditions of the Hasidic and Russian folk tales; the desperate fury of Soutine, who, foreseeing the break up of a universe in which matter and spirit are in perpetual antagonism, paints apocalyptic landscapes where the trees burst open before our eyes and the rocks split and fly off in whirlwinds; the fervent, passionate piety of Rouault, who models in heavy masses with an *impasto* which is at once precious, fleshly and spiritual, Biblical landscapes, the face of Christ and the hideous masks of social hypocrisy; and de la Patellière, who found in an uneasy peace the secret of the harmony between man and beast, and reconciled the untroubled landscape and the tormented soul in an atmosphere of Eden, which is full of mysteries, of secret concord and indefinable harmonies.

Perhaps it is under Expressionism that we should include the painful graphic quality of Modigliani's art — that sense of human beings transformed into flowers, that identification of women and fountains, which is no longer inspired by Ovid's age-old fantasies but by the doubts and uncertainties of our modern science and philosophy. Then there is Gromaire, who loves to find a place, among strict forms on which the lessons of the Cubists have left their mark, for those demons of the forest whose lairs are among the roots of trees. And lastly, Baumeister, who was led by his attachment to the old Babylonian myths to reject any form which was not mythical and did not simultaneously embody both its own myth and its own form. The fact that Expressionism was able to inspire works so individual and so apparently unrelated to each other explains better than any critical comment the extent to which it sprang from the needs of modern aesthetics and how fertile it was even in its most contradictory manifestations.

FUTURISM

In Futurism we find a marked desire to break completely with the past, which it considers unhealthy — a corrupting, destructive element that prevents man from devoting himself entirely to the present day when dynamism is in the ascendant. Great use is made of this "dynamism" in the numerous manifestos which the Futurists issued between 1900 and 1920; of these the most important are Marinetti's *Manifesto of Futurism*, dated 20th February 1909, which was followed two months later by a proclamation by the same poet called *We must kill the moonlight*. On 11th February 1910, Boccioni, Carrà, Russolo, Balla and Severini signed the *Futurist Painters' Manifesto* and on 11th April of that same year they defined their aesthetic position in the *Technical Manifesto of Futurist Sculpture*. Among the key documents to an understanding of the movement are

Carrà's study on the painting of noises, sounds and colours, Marinetti's *Wireless Imagination* and *Words at Liberty* (11th May 1913), Russolo's *Art of Noise* (11th March 1913) and *Futurist Antitradition* by Guillaume Apollinaire (20th June 1913).

What the Futurists advocated was not only a new aesthetic but a revolutionary conception of the whole of life. They set out to discover a world which they considered had been concealed from them by the cult of the past; in their admiration for the scientific discoveries and intoxicating rhythm of modern life they demanded an absolutely new art and did so with a violence, which they liked to emphasise by spectacular gestures, and by that aggressive intransigeance which is one of the external and picturesque aspects of the movement.

In spite of their gratuitous outrages and the excesses they committed to annoy the admirers of time past, in spite, too, of certain questionable projects by Marinetti, who was the founder, apostle and theoretician of Futurism, we are bound to recognise that their search for new means of expression was salutary and that the atmosphere of youthful gaiety and eager aggressiveness in which the Futurist "conquest" of Italy took place created a favourable and healthy climate for artists. Whereas Dada was determined to be radically negative, Futurism proceeded by a series of categorical affirmations, exalting the joy of life and the pleasure of creation. "We wish to sing the love of danger, the habit of energy and temerity. Courage, audacity and revolt will be the essential elements of our poetry." So we read in their first manifesto dated 1909.

The task of integrating into a work of art, machines, the confused noise and blinding lights of the great towns, the throbbing drone of the aeroplane, which was then a staggering novelty, so as to reflect the collective mental climate of the day while abandoning any link with the art of the past, led the Futurists to make original discoveries in the field of sounds, colours and smells. These discoveries in themselves perhaps did not take them very far; on the other hand, they arrived at aesthetic concepts in the field of perception and the expression of form as important as those of Cubism.

Since dynamism is the fundamental law of the movement, they said, it follows that compact form, circumscribed form, must not be represented *because it does not exist*. When we perceive objects they interpenetrate each other; because they move and because of the light which falls upon them, they are in a state of perpetual transformation. The Futurist artist contemplates a constantly changing universe and he sets about translating its shimmering multiplicity. This he does either by exploding form and then rearranging it in patterns, which suggest its successive aspects, or else by determining the lines of force which govern the displacement of objects in space. The Futurist painter and sculpter both adhered passionately to one ambition — to represent not immobile objects but things in movement. Thus Balla drew a child running and then made his daughter run in front of the open window to demonstrate that the breakdown of movement was precisely what he had produced on his canvas. The Futurists accuse the Impressionists of the dissolution of volume in objects; to this they oppose an objectively dynamic conception of form through the development of its internal rhythms and through harmony with its external rhythms.

Their desire to bring out the emotional atmosphere of the picture and to free the rhythms which animate it, both internally and externally, from the conventional conception of form is already an indication that they were seeking abstract art; indeed the word "abstract" occurs in the *Painters' Manifesto* of 1910. The abstraction which the Futurists were seeking at the same time as the *Blaue Reiter,* Suprematism and Neo-Plasticism were working in different directions but towards the same goal — namely the liberation of form — emerges from the actual process of representing the object. A sculpture by Boccioni, a picture by Balla, Severini, Soffici or Carrà, have no longer any relation to traditional representation. Futurist paintings and sculpture are not abstract in the true sense of the word, however, since they continue to borrow their forms from the range of natural objects; if they have certain affinities with any contemporary movement it is with Cubism. Here, as usual, we must distinguish between the trenchant, doctrinaire tone of the Futurist manifestos, which are often designed to stimulate the curiosity of the indifferent or the hostility of ill-wishers, and the works themselves, which are the product of sensibility and intelligence. The harmony of form and movement, the association of what confronts the artist — an object's volume and colour — with the product of the creative act, that is to say, the visual multiplication of that object in the course of its displacement in space, lead the artist to construct a universe more suggestive and more varied than that from which old-fashioned art drew its vocabulary. Like the Surrealists, the Futurists exploit astonishment and amazement, but in their eyes to feel astonishment or amazement is to pay homage to the infinite diversity of the world — to discover new sensations (even if they are gastronomic, gustatory ones, as in Marinetti's programme) and to enrich the life of modern man with pleasures so far unknown to him. But whereas the Surrealists achieve the element of surprise by the subjectivisation of things — any object being magical provided man is susceptible to its immanent magic — the Futurists, on the other hand, confine themselves to the domain of objectivity and reason. The artist does not interpret the world; he discovers it and passes on his discoveries. He has his dialectic, too, and the inevitable process of the disintegration of form he justifies as a process at once natural and rational.

Their aim, as Boccioni said, is no longer to make of the gesture a movement detached from the universal dynamism but a dynamic sensation eternalised as such. The consequence is that the division, the dislocation of planes, in a sculpture by Boccioni, and the fragmentation of colour in painters like Severini, Balla and Carrà, necessarily corresponds to the need not, as has mockingly been said, "to show a horse trotting on twenty pairs of legs", but to demonstrate that our vision of a horse in movement requires two very distinct operations: an analysis of the movement and a synthesis of the multiple forms born of it.

"Aeropainting", which was heralded by Marinetti, and which consists in painting things as seen from an aeroplane, adds a new dimension to our perception of the universe; it was the last explosive manifestation of Futurism. But at the very moment when Marinetti launched his manifesto on Aeropainting in 1922 Futurism had already lost its impetus and its creative vigour. The other Futurist artists had either died during the war — like Boccioni, who was killed in 1916 —

or had abandoned the rules of the movement in order to develop in other directions. As a movement, Futurism had had its day but the lessons it taught remain largely valid and Italian abstract art today has retained a considerable number of them.

On the other hand the violence with which it threw open the windows, breaking the glass — so to speak — when the window did not open immediately, stimulated a revision of thinking on aesthetics. "A work of art which has not an aggressive character cannot be a masterpiece." The aggressiveness displayed by the Futurists is a sign of youth and vitaly and we find it, too, in Cubism, Fauvism and Surrealism. The threat to destroy the museums, libraries and academies — a threat which made the "bourgeois" tremble — had a symbolical significance which must not be underestimated. Present day life, which they loved for its very actuality, became the theme of the work of art as did the new forms of society based on the masses and the collective. Thanks to its cult of movement and surprise, Futurism had the potentialities of a new aesthetic — one better adapted to the needs and ideals of the social structures which emerged at the beginning of the 20th century than the individualistic art, which had been in favour up to that date. That is why before it withdrew into an imitative art, which is bourgeois both in forms and ideas, Soviet Russia drew inspiration for its festivals and demonstrations from the style and technique in which the Italians had been pioneers.

DADA AND SURREALISM

Whereas Impressionism sought the vibration of light within and around a static object, Futurism insisted on representing movement as such. "In sculpture, as in painting", Boccioni wrote in the *Technical Manifesto of Futurist Sculpture,* "one cannot have a new approach except by seeking the style inherent in any given movement — that is to say by making systematic and definite in the form of a synthesis what Impressionism presented in a fragmentary, accidental and consequently analytic manner. This systematisation of vibrating light together with the interpenetration of planes will produce Futurist sculpture whose basis will be architectonic, not only in the sense of a construction of masses, but in the sense that the sculptured bloc will contain the architectonic elements of the sculptural atmosphere in which the subject lives."

One of the greatest and most original artists of our age is Marcel Duchamp; a man who has blazed numerous trails, who, although he never belonged to any school, can yet be claimed by several because of the richness, power and diversity of his talent, and in particular by Dada and the Surrealists. The experiments which led him to paint pictures like *The King and Queen surrounded by swift Nudes* (1912) and *Nude going Downstairs* (1912) brought him very close to the Futurists. Duchamp's influence on the orientation of French painting between 1911 and 1912 was immense, and his work is one of the most important points in the history of modern art. It was he who, as his brother Jacques Villon said, "tipped the scales towards madness".

Later on, towards 1917, he was to adopt the violent and provocative manner of Dada; then he exhibited a series of paradoxical works, which are full of humour and visionary sentiment and are yet of a rigorous severity. But as far back as the period of the "swift nudes" Apollinaire had noted all the vigorous constructive elements in his art and the wide possibilities it opened up for the future. "It is an art", he wrote, "which strives to aesthetise highly musical perceptions of nature and yet denies itself the meaningless caprices and arabesques of music. We can easily conceive of an art which aims at detaching from nature not intellectual generalisations but collective forms and colours, the perception of which is not yet generally accepted intellectually; it seems that a painter like Marcel Duchamp is about to accomplish precisely this." The influence he exercised on his brother, Jacques Villon (the third brother was the sculptor, Duchamp-Villon) was remarkable in this sense, that it turned him away from Fauvism, to which he had adhered chiefly because of his love of pure colour, and guided him towards Cubism, a type of art which is based both on the senses and on the intellect. Cubism would entirely win over this extremely refined mind and satisfy his taste for a discipline which neither the Impressionists nor the *Fauves* could offer.

Marcel Duchamp's complex conception of art and high standards were in the end to lead him to Surrealism, as an ascetic discipline, after the cathartic period of Dada. From Dada, which saw the light in Zurich in 1917, there springs an art, apparently negative in its aims which yet resulted in an attempt to cleanse away all traces of naturalism, sentiment and narrow nationalism from traditional painting. For a definition of Dada we can turn to Picabia's famous phrase: "Reason is a light which shows us things as they are not — what are they like anyway?" Dada always preserved the mark of the atmosphere in which it was born — that is to say, in 1916, in the midst of a war and in reaction against that war, a movement composed of Germans like Ball, Frenchmen like Arp, Rumanians like Tzara and Hungarians like Yanko. Their aim was to realise aspirations which were not confined to this group but were also to be found in Futurism and Suprematism, namely, the desire to go beyond the contingent and the actual. "We were searching", wrote Arp, "for an elementary art which — so we thought — would save man from the raging madness of the times. We aspired to a new order, which might re-establish the equilibrium between heaven and hell." At the price, naturally, of a completely radical aesthetic transformation, infinitely more sectarian than the aims of the *Fauves*, Cubists or Futurists would ever be. The explosive effect of Dada, the fury which it provoked by its concerted and calculated outrages, also had a very salutary effect; that astonishing painter, Picabia, personifies to a degree their determination to exploit amazement, and even scandal, in order to prevent art from falling asleep.

A good deal of all this was by way of being a game, but we must not forget that, where art is concerned, it is not possible to play games without paying for them; the irresistible urges which drive the artist to explore the unknown are always — or else become — almost tragic. The love of novelty for its own sake, the desire to go on perpetually from surprise to surprise, the avowed intention of destroying academic art by shocking and disconcerting its supporters — these were the motives which inspired the Dada and pre-Dada reviews, such as *291*, founded by Stieglitz in New York in 1915 under the inspiration of Picabia, and its younger brother *391*, which appeared in Barcelona in 1916; then came *Dada* and a number of publications which proliferated until Dada conquered Paris and installed itself there at the end of the war.

Until 1922 Dada carried on a fruitful campaign of agitation in Paris through a series of manifestoes, exhibitions and avant-garde plays, but its role was in fact finished — or rather it perpetuated itself through the increasing growth of Surrealism; for one aspect of Surrealism is that it awakens in the artist's consciousness that eternal strain of wonder, which was already present in prehistoric art and which we find at all stages in the history of art. Surrealism is a revolution; that is why the movement's review was called *La Révolution Surréaliste.* As a revolution it was aesthetically much more thoroughgoing than Cubism, Fauvism and Futurism, precisely because it did not attempt to restrict itself to the aesthetic plane but on the contrary, to intervene in all spheres of life.

The political attitudes adopted by the Surrealists and their aggressive anticlericalism are other aspects of their desire to achieve total subversion, of their need to make a clean sweep so that an art might flourish which was deliberately remote from realism, which sought its inspiration and its power in the mysterious world of the dream, the hallucination and the subconscious.

The aim of the Surrealists was to get back to that inexhaustible source of art — the marvellous, the fantastic. They are therefore linked to that constant factor in the history of art to which we owe the Sumerian monsters, Mayan sculpture, the nightmares of Hieronymous Bosch, the "composed heads" of Arcimboldo, the vegetal musings of Piero di Cosimo, the ruined towns of Monsu Desiderio, Goya's paintings from the Quinta del Sordo, William Blake's angels, Grandville's gnomes, Meryon's aerial fleets and Bresdin's haunted houses. André Breton found such admirable statements as the following even in Raymond Lulle: "Phantoms are resemblances abstracted from things by the imagination" and "Shadow is the habit of deprivation of light." André Breton's energetic and dominating personality imposed its own rules on Surrealist poetry, but although he laid down important principles in his book *Surrealism in France,* which appeared in 1928, in the field of painting any artists to whom the word Surrealist applies followed his own genius alone.

When speaking of Surrealism, we must therefore always distinguish between the closed, homogeneous, collective movement, which manifests itself more in poetry than in painting and the constant surrealist factor in art, which inspired not only the Mesopotamian cylinders but the *diableries* of Breughel and the petrified forests of Max Ernst. This is not the place to discuss the astonishing, surprising quality of Surrealist objects or of such immense paradoxes as — for example — a fur tea-cup, here we can merely deal with its pictorial manifestations. These derive either from unconscious inspiration or from the awakening in the individual of age-old myths, which are always there slumbering but may at any time come to the surface, or from voluntary and arbitrary recourse to the marvellous. The latter was vigorously defined by André Breton as follows: "For me the most powerful Surrealist image is, I must admit, that which displays the highest degree of arbitrariness — which takes longest to translate into practical language either because it conceals an enormous quantity of apparent contradiction, or because one of its terms is mysteriously missing, or because it promises to be sensational and then appears to fizzle out, or because it suddenly narrows its field, or because it is hallucinatory by nature, or because it finds in itself some ridiculous formal justification, or because it quite naturally makes the abstract masquerade as concrete, or because it implies the negation of some elementary property or, finally, because it touches off laughter." This text is extremely significant, because it sums up some of the essential tendencies of Surrealist art — but not all of them. There were surprises produced by technique alone or attempted through the employment of unusual materials — *collages*, for instance, on which the Cubists had already based an aesthetic theory of considerable interest. The use of the most diverse materials, as in Schwitter's creations, derives from the idea of the magic object, which was common to all Surrealists. Schwitter's *Merzbau* is the result of injecting into disparate and fortuitous elements this magic quality; placed side by side they acquire an extraordinary significance. In his *collages*, Surrealism achieves one of the most surprising and most moving forms of expression through the extraordinary manner in which the most common materials become art and acquire a message.

Surrealism is systematically hostile to all naturalism although it recreates forms or natural objects which it uses in order to give them new and unexpected power; it follows that it rejects the intellectual processes and woos all the phantasmagoria of the imagination. There is no question in painting, however, of that automatism of which the poets boasted and which we find already in Apollinaire; a painting undoubtedly draws on the unconscious for inspiration but the act of painting can never be automatic like the art of writing poetry. We therefore find in Surrealist painters and in particular Dali technical care, a perfection of craftsmanship and a refinement of execution worthy of the great masters. When Novalis said that if inspiration must stem from complete unconsciousness, then creation itself requires total consciousness, he was formulating that golden rule to which all artists must submit. It is a law with which the Surrealists were more concerned than any other artists, as we see clearly if we study the work of Tanguy, Dali, Ernst or Miro, for the latter went through a very beautiful and strange Surrealist period during which he peopled his canvases with a whole world of capricious creatures.

Surrealist Miro undoubtedly is, whether he is charging abstract forms with a dramatic violence which an effort of the will restrains, stifles and tames or whether he is improvising an entire bestiary which might logically find its place in one of those "possible worlds" which Klee said it was the supreme function of the artist to produce. Tanguy's forms are clearly defined but composed of an indeterminate stuff; they are in gestation and evoke a world which is in an unformed state. Thrown down in a desolate landscape, in the midst of an unrelieved void, without hope of redemption, they are all the more disturbing because they rush us headlong back through the ages to those periods of transformation, when worlds arose by freeing themselves from the galaxies and so invented their own forms and substances. Tanguy interrogates the supernatural, the invisible, with the old Celtic predisposition to establish that friendly intimacy between the human and the fantastic which is never free from danger. He tells us mankind's oldest dreams — the dreams which are deeply rooted in the collective memory of the peoples of this world. We are aware to the point of obsession, of the cult of the mysterious which he cherishes and cultivates within himself among his tortured, intelligent phantoms, which we do not know whether to call the products of a creative process that perpetually falls short of completion, or failures to carry a process to its conclusion.

This tortured world, perpetually a prey to the upheavals of cruel gestation and fecund destruction, is Salvador Dali's too; it is an overwhelming testimony of the character of our age with its perpetual conflict between its aspirations and the forces which rend it asunder. The painstaking precision with which he paints, render his ferocious allegories still more obsessive, but when he touches on religious art, as in the *Virgin of Ligat* and the *Christ of St. John of the Cross,* he shows that he is one of the rare painters of our day to have a real sense of the sacred. Dali is little known — or perhaps we should say too well known because of the clamorous publicity with which he surrounds himself — but he is one of the most authentic visionaries of our age.

Max Ernst is an artist lost in the virgin forest of his dreams, the creator of unknown substances which are the product of the skilled use of brush and sponge. Within the Surrealist movement he stands for mineral fantasy, for the cosmic dream of a universe in the making. At one stage Ernst accepted the discipline of Dada, which he left to become one of the most fervent members of André Breton's group. His technical mastery, which is always seeking means of expressions which no one before him has ever used, makes the supernatural come welling out of the simplest image, of the most ordinary objects, and can discover mysteries even in an old catalogue from one of the great stores. He plunges into the organic world and discovers the magic powers of insect and bird; like Gérard de Nerval, he seizes that moment when "a pure spirit grows and waxes under the skin of the stones."

Picabia, who is determined to disconcert both his admirers and his detractors, has kept of the *tabula rasa,* at which Dada aimed, only a desire to be constantly accessible, quick to answer the call of the marvellous and constantly on the alert for it. He was an indefatiguable *inventor,* the moving spirit behind reviews, manifestoes and demonstrations, in which seriousness and humour, a taste for scandal and artistic conscience were oddly mingled. In certain of his works the ancient mythology comes to life again in an extraordinary way; in them we can see the personality of a great classicist, who has turned away from classicism only because he feared he might settle down into sterile, academic art.

Man Ray introduced into the world of light that ingenious use of unexpected materials and of techniques hitherto unexploited, which we find in Schwitter's *Merzbau,* in Tatlin and Lissitsky and in the Dadaists and Surrealists. When it is photographed and X-rayed an object acquires new properties and new dimensions of which no one before Man Ray seems to have been aware. "For anyone who knows how to pilot photography through the almost incomprehensible whirlpool of images", wrote André Breton, "life is waiting to be caught like a film run backwards; it is as if we were to come across an ideal camera which had the power to make Napoleon *pose* once we have found his imprint on certain objects." To quote once more from Raymond Lulle, whose hermetic texts had such a seductive appeal for the Surrealists: "The mirror is a diaphanous body which is ready to receive any figures held up to it."

To the naive observer, Surrealism may appear an interpretation of reality which aims at capricious deformation — a gratuitous game played with objects and their images. In fact, Taoist epigrams, fragments from the pre-Socratic philosophers, the treaties of the Cabalists and the writers on the occult, all fostered the imagination of the Surrealist painters. It is therefore not surprising to find Giorgio de Chirico give the name *metaphysical paintings* to those of his works which were produced during the finest and most fertile period of his career — a career which threatened to become bogged down in a confused amalgam of romantic forms and classical intentions. Chirico was the magnificent inventor of deserted towns bathed in the light of the moon, which looks kindly on the sleeping statues, of interpretations of landscapes and objects of geometric designs, which have a pathetically human quality, set in an atmosphere of unrelenting lucidity. In his pictures dummies which have the reality of ghosts, rooms haunted by forests, hills, pools and temples, doors gaping on to an infinite void, are the source of limitless dreams, for his imagination springs from the dream and to the dream it returns.

Just as in Chirico's property box there is no single object which has not both practical reality and a deep magical power, so the Belgian Surrealists, such as Magritte and Delvaux, draw the accessories for their magic from everyday bourgeois life. In the pictures of Delvaux bowler-hatted men in black suits greet naked women who walk through life with a look of bewitched innocence; in Maigret the nocturnal houses, in which a lighted window giving on to a peaceful family scene seems to be a spyhole into the abyss, bear witness to the heritage of Breughel. In the same way the Italian Surrealists, like Savinio, Fini and Clerici, open out vast panoramas full of ancient symbols.

Tchelitchev, for his part, before he traced in the constructions of his giddy algebra the formula of the universe, preserved in his memory the astonishing shapes that are assumed by the demons of the steppe and the spirits of the birch forest.

All were a prey to a feverish desire to embark for unknown continents. Surrealism is a review of unsurveyed worlds which do not figure in the sailors' charts. Each one sets out to seek the kingdom which is waiting for him somewhere; for in each one of them there is that burning thirst for "possible worlds" which never ceased to animate the genius of Paul Klee. Are we to include him among the Surrealists? Undoubtedly — although he lived remote from groups and schools and never belonged to the Surrealist movement proper. He is the most daring and most disinterested explorer of these infinite possibilities which, so he felt, continually peopled space around him.

In modern art Klee stands out as the master of the greatest and most daring innovations, as the spokesman of a mystique and a metaphysic expressed in forms and objects, whose lessons and revelations have still not been catalogued in their entirety. In him there is no trace of that systematic desire to invoke the mysterious which inspires the Surrealists. We cannot imagine that he could have constructed around himself any other universe than the fascinating, slightly forbidding, absurd and magnificent one which was the direct emanation of his mind and heart. His very daughtsmanship is charged with the same explosive power as is contained in the alchemist's pentangle. But although there is in Klee an alchemy of form and colour unparallelled in modern art, that alchemy is an intellectual operation and not the product of studio or laboratory. Klee added to unmatched plastic and pictorial refinement and to a culture nourished on the most sublime products of human intelligence, a curious innocence — a child's innocence, if we agree that children have a wealth of mysterious wisdom which they bring with them into the world and lose as they grow up, and are the repositories of the loftiest secrets. When he taught at the Bauhaus in Dessau and Weimar, along with Gropius, Feininger, Schlemmer, Kandinsky and Moholy-Nagy, Klee was always intent on demonstrating to his students the double power of the line, which is at once functional and magic; and his writings are extremely revealing on this point. His *Pedagogical Sketchbook* is an invaluable document for the understanding not only of Klee's own work but of modern aesthetics in general. "We learn to know things by the roots" he writes, "we learn the prehistory of the visible. But that is still not the highest grade of art . . . On the highest grade the miraculous begins."

We shall find significant affinities between Klee's aesthetic and that of the dodecaphonic music which was developing during the period when he was carrying out his most important experiments in the domain of plastic art. But when he said "My hand is only the instrument of a distant will" he had no intention of abdicating in favour of that automatism which tempted the Surrealists. Let us remember this portrait of himself: "I am a cosmic centre of gravity and not matter." We would be wrong to interpret as a rejection of autonomy and as a surrender to obscure powers the definition of the artist, which he gave in his Jena lecture, as a man who "limits himself simply to gathering the sap which is rising from the depths and transmitting it — neither servant nor master but pure intermediary"; for these depths are in himself and the invisible world which he renders visible is as much his inner world as the universe which surrounds him.

Klee had very early renounced objective form — that is to say form borrowed from natural objects. In this sense he emerges as one of the precursors of, and indeed, one of the first masters of abstract art, owing a great deal on the one hand to the Cubists, who liberated it from traditional representation and, on the other, to the Expressionists, for whom form and the object are merely the conductors of dramatic potentialities, and to certain aspects of Surrealism — that is to say, those Surrealist painters like Miro, Ernst and Tanguy, who invent a repertory of images without precedent in the visual world. We have already mentioned the immense part which the *Blaue Reiter* played in this total revision of the meaning and expression of both form and movement; what Paul Klee laid down as the artist's discipline was a constant invocation of the invisible and the indisputable preponderance given to the inner world.

The break is now complete with traditional representation which reproduced objects in a more or less exact and faithful manner as they are, while implying that the artist's talent and his individual aesthetic together with the desire for stylisation and deformation — which is only another interpretation of form — for intellectual, spiritual (symbolisation) or plastic reasons, leave him complete liberty to represent the object as he sees it with his outer and inward eye, that is to say with his senses and his imagination.

THE SUNDAY PAINTERS

At the opposite end of the scale from those poet-painters of the supernatural and the fantastic, the Surrealists, are the poet-painters of reality, the "Primitives" or "Sunday painters". The name "Primitive" comes from the fact that they are mostly men without artistic training whose feeling and expression are both spontaneous and self-taught. They are primitive, too, in the sense that no previous aesthetic preoccupation inspires or guides their work. They have very much the same attitude to artistic creation as children. Their aim is not to represent nature in a new subtle way in accordance with an intellectual trend but, on the contrary, to reproduce what they see faithfully; for they love reality for its own sake and at the same time love it poetically, since their conception of objects and their representation of them is essentially poetic.

They are called "Sunday painters", because they are not professionals and, having generally rather modest occupations, have only such leisure for painting as their job allows them. They do not attempt to dominate the object they paint — on the contrary they transfigure without disfiguring it because they are in a constant state of wonderment in the presence of things. Their works also bear witness to a depth of love, to a patient communion and a painstaking fervour, which makes them the brothers of the ancient Primitives. They were for long scorned and mocked because "they did not know how to paint" and that is why in the course of the centuries (for there are always Primitives) we have lost masterpieces of ingenuity and talent, which often took the form of signboards. The only ones to be preserved, because of the religious significance attached to them, were the *ex votos* offered to a church for a grace received and painted by the village artisan or often even by the man who had been the object of that grace.

Popular art, such as the *Images d'Epinal* also has its roots to some extent in naive art, for they are made for the people and often by the people themselves. So it is in the field of "*images*" and the *ex voto* that we shall find the material for that history of naive painting, which must one day be written and which now can be written, because the re-opening of the discussion on true aesthetic values has brought out the considerable importance of the Primitives in 20th century art from the Douanier Rousseau to Bombois, Bauchant, Vivin and Eve.

We owe it to Guillaume Apollinaire that the genius of the Douanier Rousseau was recognised and celebrated. (Although Rousseau is called the Douanier he was in fact only a local tax official.) In him we can see to what extent poetic sentiment, starting from a real object, achieves a veritable transfiguration of nature. Far from being content with external accuracy of form, that photographic exactitude which is the boast of so many professional painters, Rousseau and the Primitives give us a lyrical rendering of reality in which the soul of things is expresed through their outward appearance.

Their sensibility remains fresh and immediate and frequently leads them to a visionary view of the elements — Rousseau's virgin forests are in this respect not far removed from Surrealism. It demands a technique which is neither so dominating as to control creation to the detriment of poetic emotion, nor yet deficient — for, in that case, the painter would be embarassed as to the manner of expressing that emotion. Every Primitive therefore discovers his own technique, which he has learnt neither in an art school nor in the studio of a master. He has created his own through sheer patience, effort, observation and passion; that is why it frequently rivals the perfection of technique of the ancient Primitives. A thicket by Rousseau, a snowy sky by Bauchant, a church by Vivan, a pond by Bombois, are masterpieces of pictorial art in the true sense of the word.

Owing to the freedom of their imagination, the frankness of their sensations, their love of the "*beau métier*" and their scrupulous care always to subordinate that craftsmanship to their poetic sensibility, these painters, who demonstrate the lyrical truth of things are never realists. Like alchemists transmuting base matter into precious metals, they laud and glorify the most humble aspects of nature. Maurice Utrillo, who, from one point of view, we might also include among the poet-painters of reality, although since he had an extremely refined technique and was not an autodidact in the true sense of the word, he must not be included among the Primitives — Utrillo transformed a piece of flaking, dirty wall, a sordid back street in a suburb into a admirable pictorial creation. Séraphine Louis painted pictures of flowers of a magic luxuriance. Bauchant, who launched into the painting of history and mythology, producing extremely odd and interesting works, is, as a landscapist, the equal of the greatest painters. Vivin described in strong harmonies of brown, black and white the emotions of the wolf-hunt in the winter forests. Bombois set flowers of an angelic grace to float on mysterious lakes. All of them are admirable painters. The Primitives are great imaginative artists just as much as are the Surrealists; but their imagination is unceasingly in contact with palpable reality — they never invent for the sake of invention. The visionary transposition of reality, for which their pictures are a medium, comes to them spontaneously; they do not invoke it. Ingenuous and impulsive, they know by instinct that the state of artistic creation is a state of grace before which, as in all mystical states, one must clear everything away. The extreme and often excessive awareness of the aesthetic act which we find in "educated" painters, is completely lacking in them. Their only aim is to express as directly and as accurately as possible the dream they experience in the presence of reality.

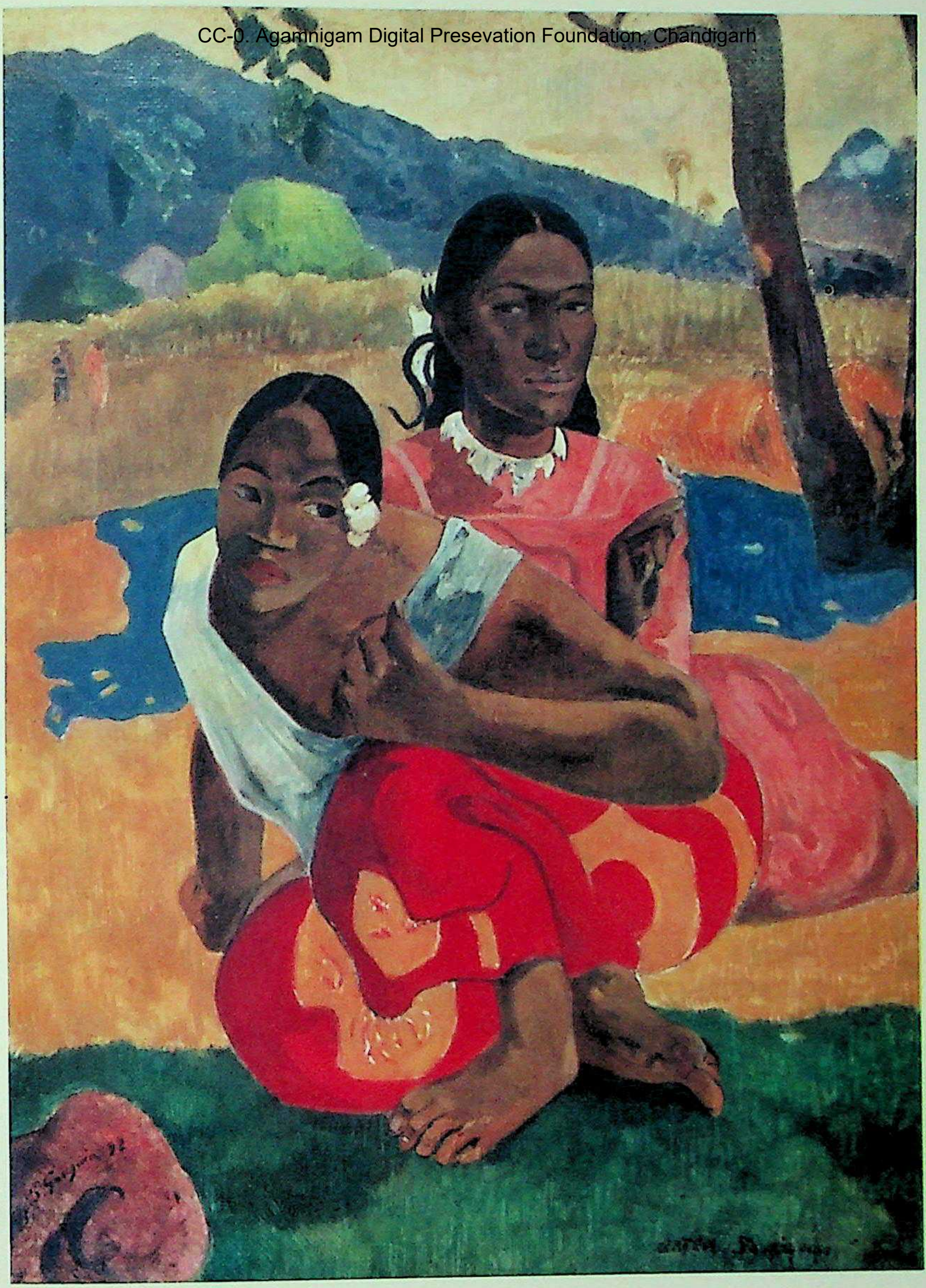
We can understand that they work remote from all systems and schools, and that they are untouched by the discovery and development of modern artistic theory. They are anachronisms, for they are unaffected by the discussion on how to represent nature and have no knowledge of the contribution of the *Fauves*, the Cubists and the Futurists. None of that can have any place in their universe, which is innocent of time and space. That means to say that there is no difference, artistically speaking, between a 13th century Primitive and a Sunday painter of the 20th century, or between a French, an Austrian or an American Sunday painter.

The danger which threatens them is the possibility, that Primitives having achieved commercial success, painters who are looking for a quick return, may set about producing "primitives" in the same way as they produce abstract or academic paintings according to the clients for whom they are catering; the authentic purity of Primitive art thus be sullied by the skill of their imitators. So long as the freshness of their emotions, the perfection of a self-invented craftsmanship brought to the pitch of excellence, and a sovereign indifference to the debates on the problems of contemporary aesthetics, remain intact, the Sunday painters will remain an inexhaustible source of joy, astonishment and admiration.

The different movements which have been examined in this book and which contributed to the revision of plastic form and pictorial techniques, have not all survived as schools. They have been modified and these very modifications have arisen from new trends. Thus abstract art, which is the most original, varied and fertile current in contemporary painting, is partly derived from the formal discipline of Cubism, partly from Delaunay's chromatic discoveries, partly from the geometric asceticism of Mondrian and partly from Malevitch's disembodied spirituality.

As is normal, the traditional methods of figurative painting have continued to develop in various directions which stretch from neo-Realism to neo-Impressionism, but that supremely important phenomenon which was heralded as early as 1910 by Kandinsky, Klee, Delaunay, Malevitch and Mondrian, with their progressive elimination from the repertory of painting of any reference to objects in nature, has been growing in power and intensity for the last twenty years. No art historian would contest the statement that abstract art owes much to Cubism, with is elimination of naturalistic form, to Futurism, which enunciated remarkable theories on movement in which this naturalistic form disintegrates, and to the *Blaue Reiter*, which was the first group to replace objective representation by a lyrical transformation of things. Whatever period of art one studies the interpenetration of different currents, even when they are opposing ones, is always found to be extremely fruitful and profitable. If certain movements such as Fauvism, Cubism and Suprematism, have disappeared as such because of the very rigour of the rules they laid down, the most important aspects of contemporary art can still be traced back to them. This is a proof of the extreme necessity of the revolutions which were carried out in the first thirty odd years of the 20th century in the field of vision and of the expression of form.

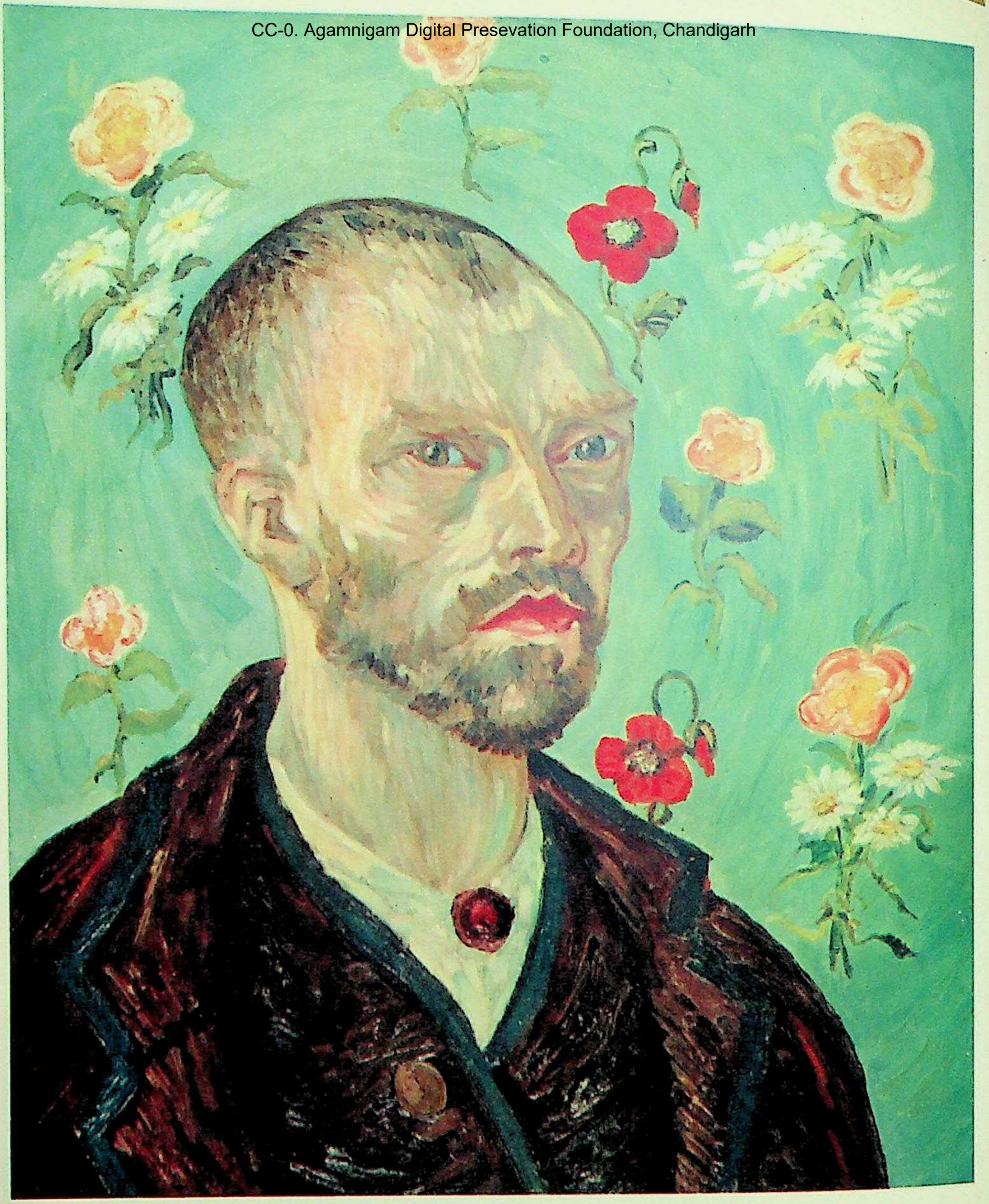
PLATES



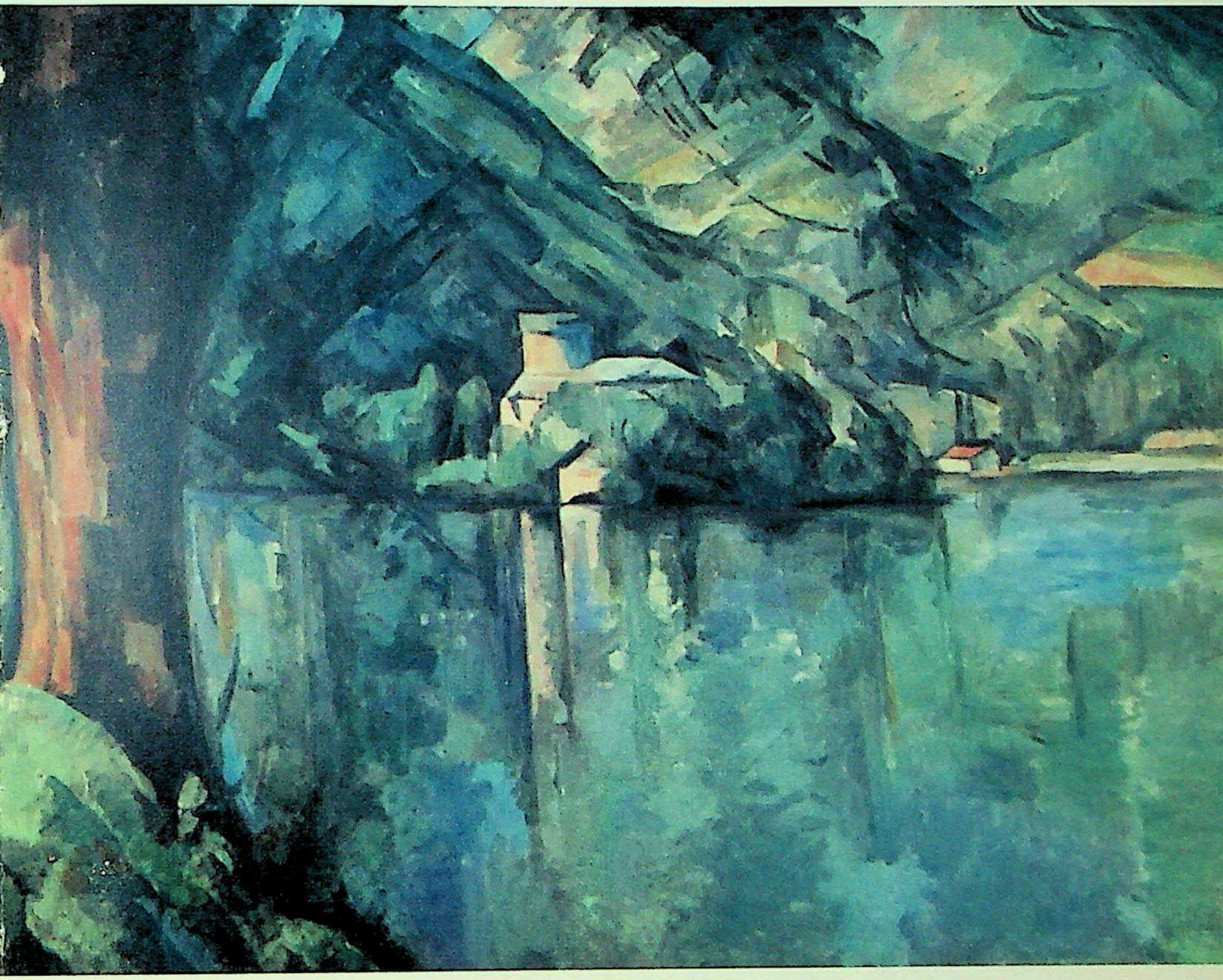
PAUL GAUGUIN

NAFEA FOA IPOIPO: WHEN DO YOU GET MARRIED? 1892

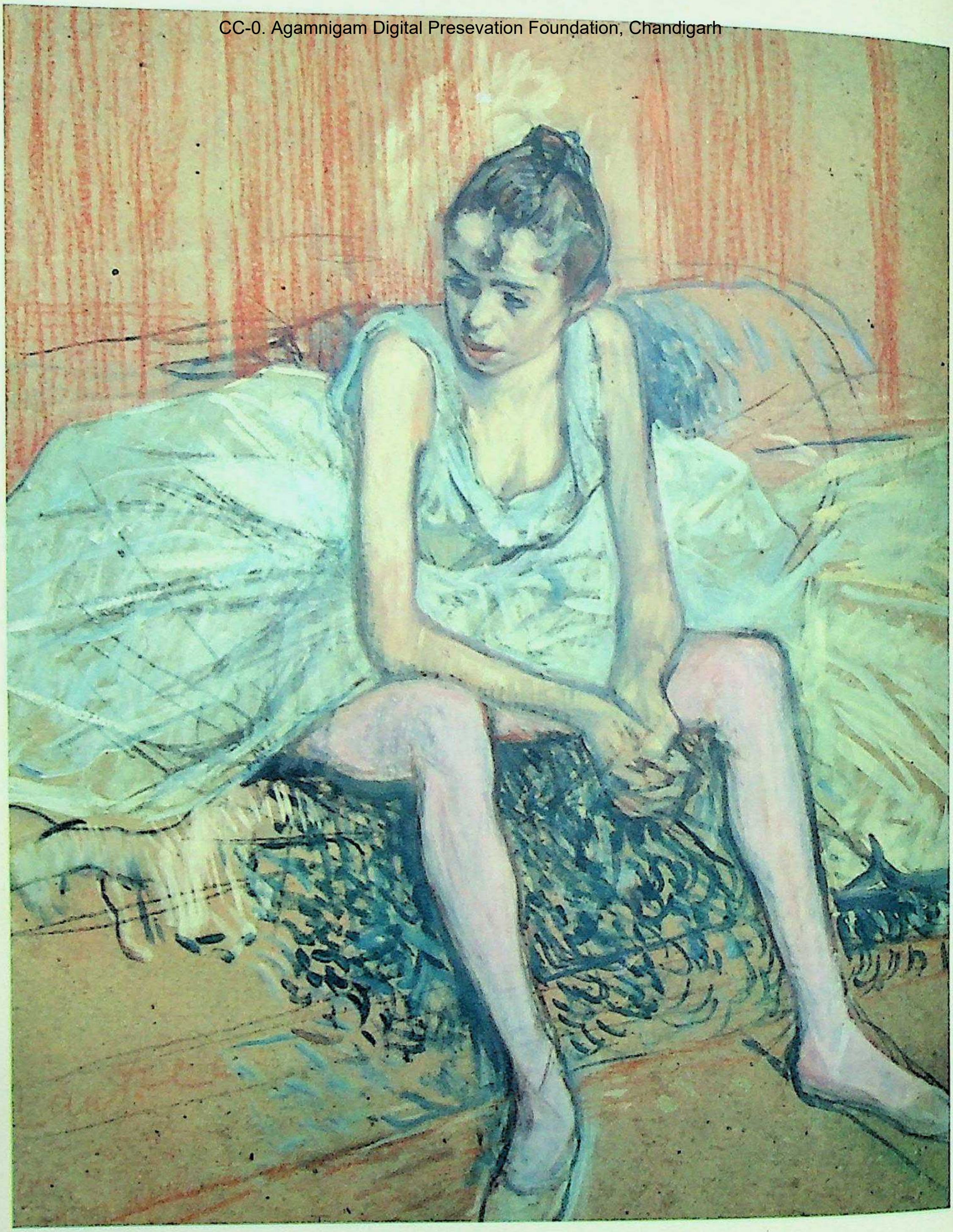
Rudolf Staechelin Collection, Kunstmuseum, Basle



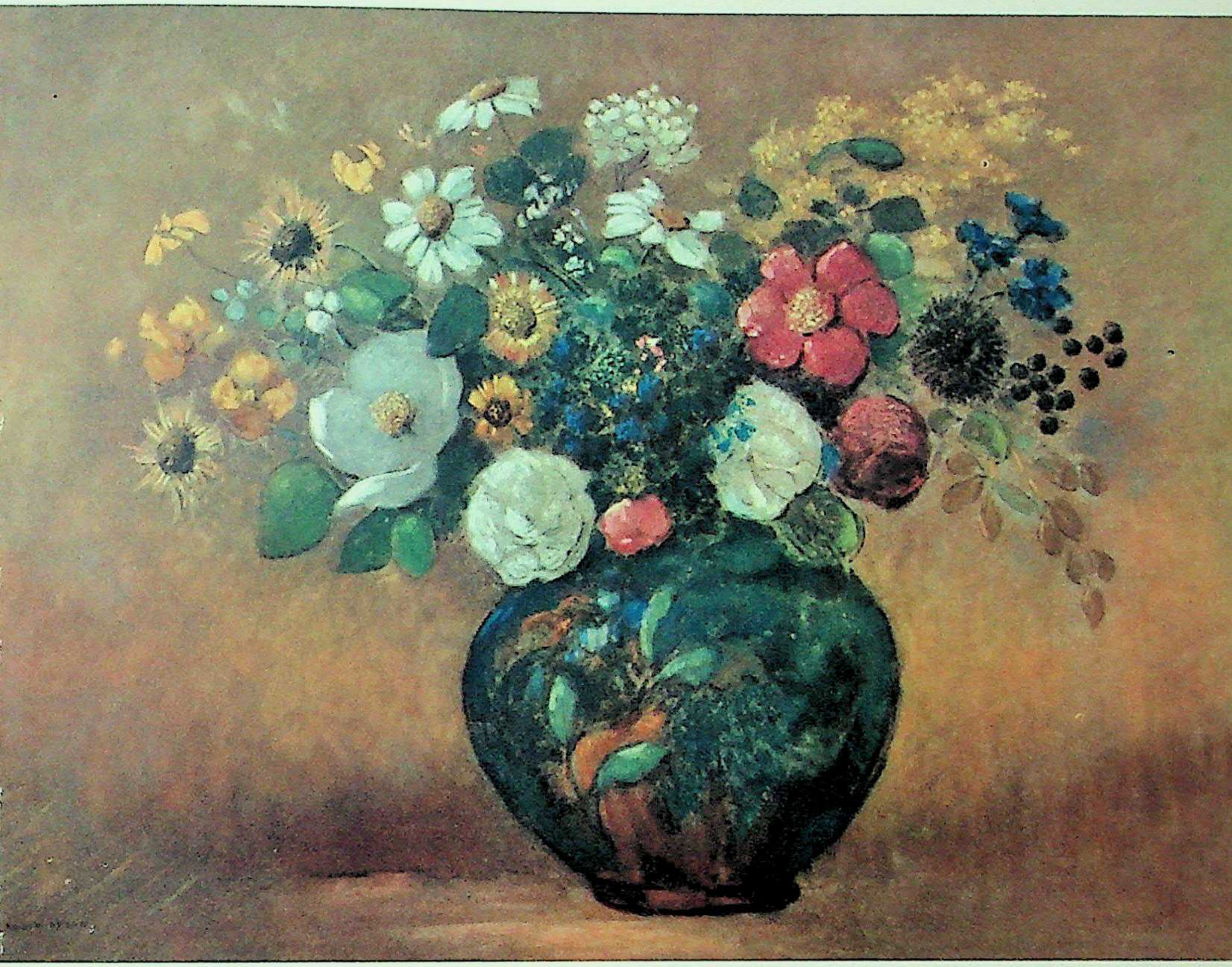
VINCENT VAN GOGH
SELF-PORTRAIT 1890
Bührle Collection, Zurich



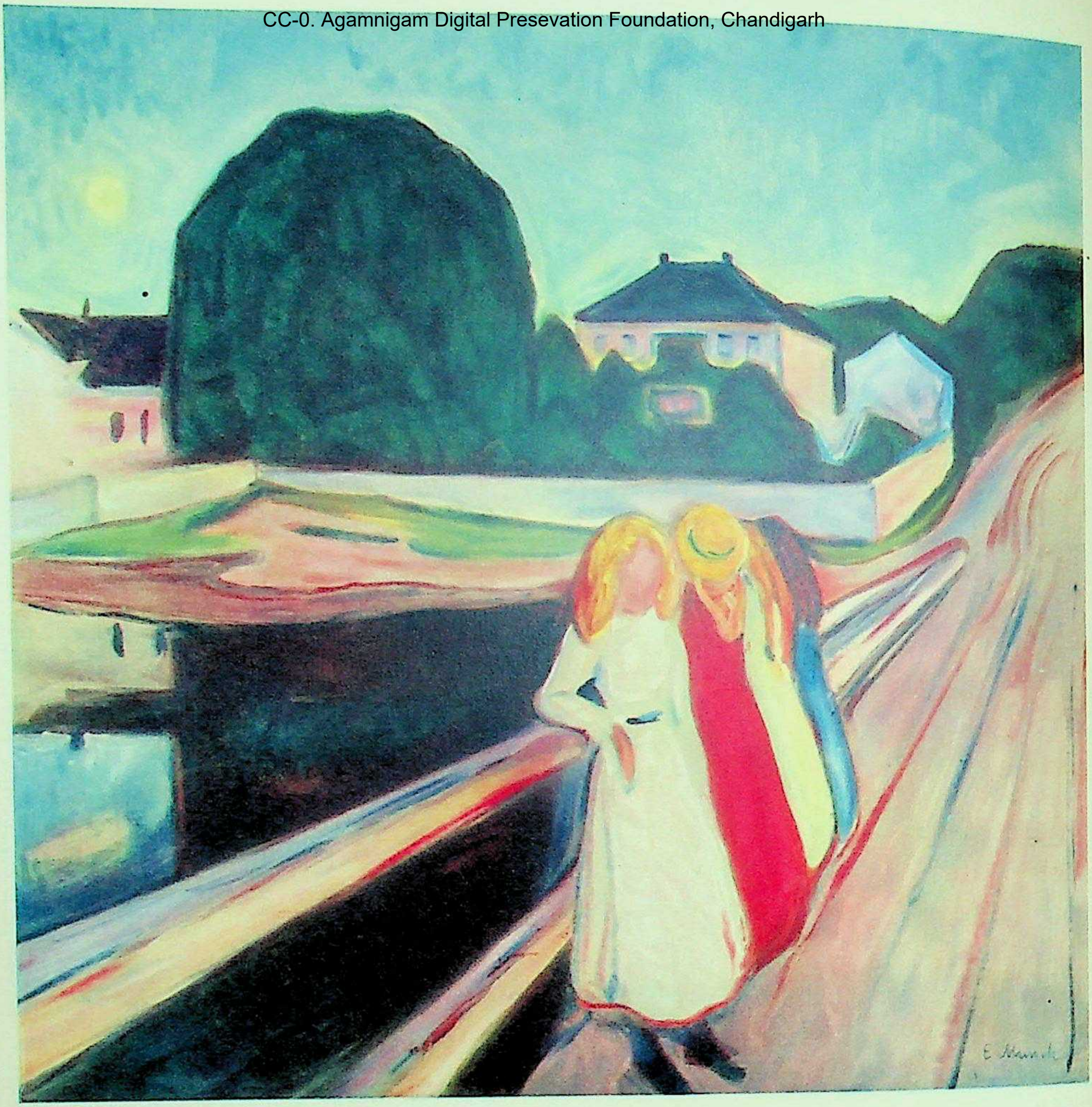
PAUL CÉZANNE
The Lake of Annecy 1896
Courtauld Institute, London



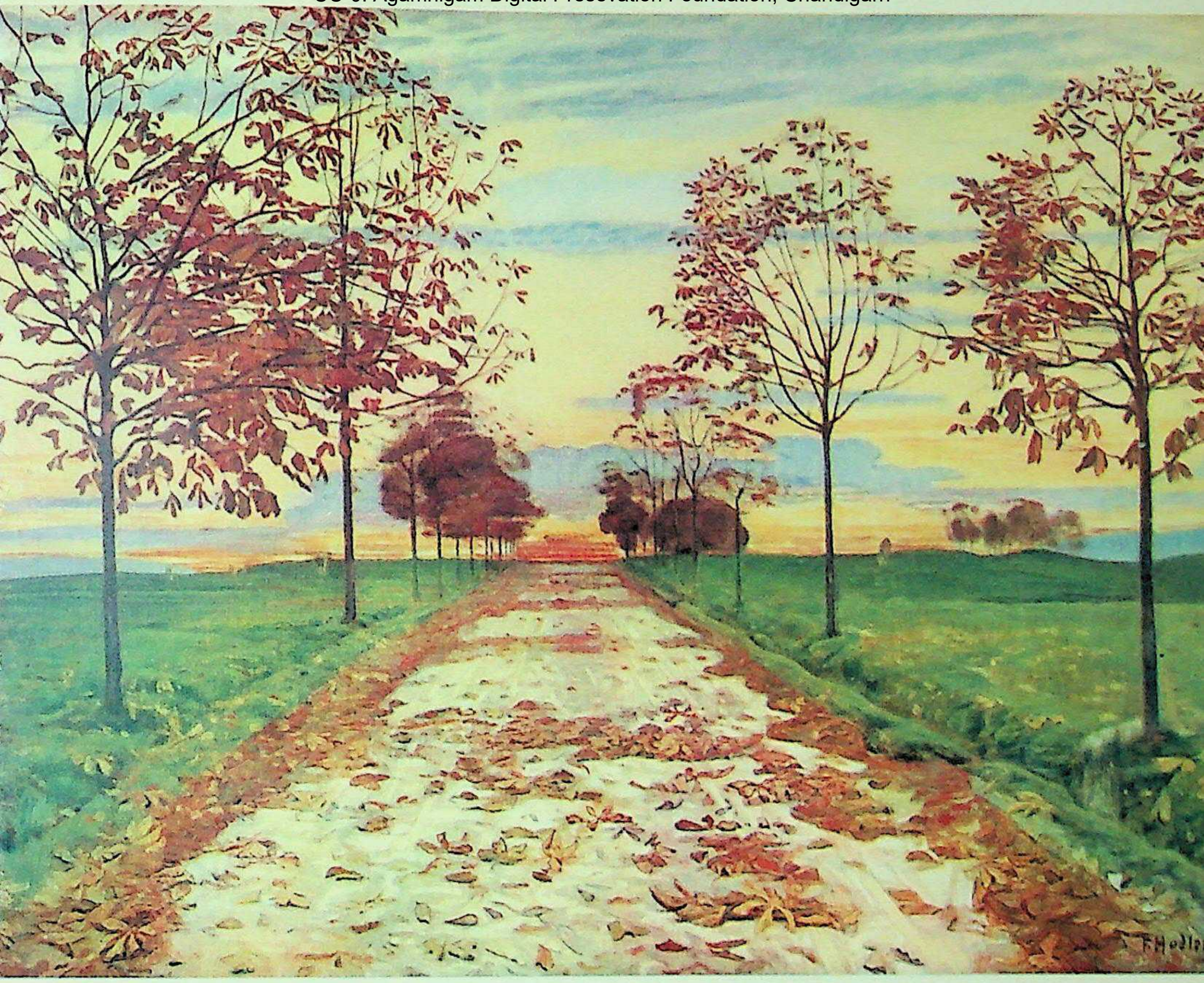
HENRI DE TOULOUSE-LAUTREC
SEATED DANCER 1888
Private Collection, Paris



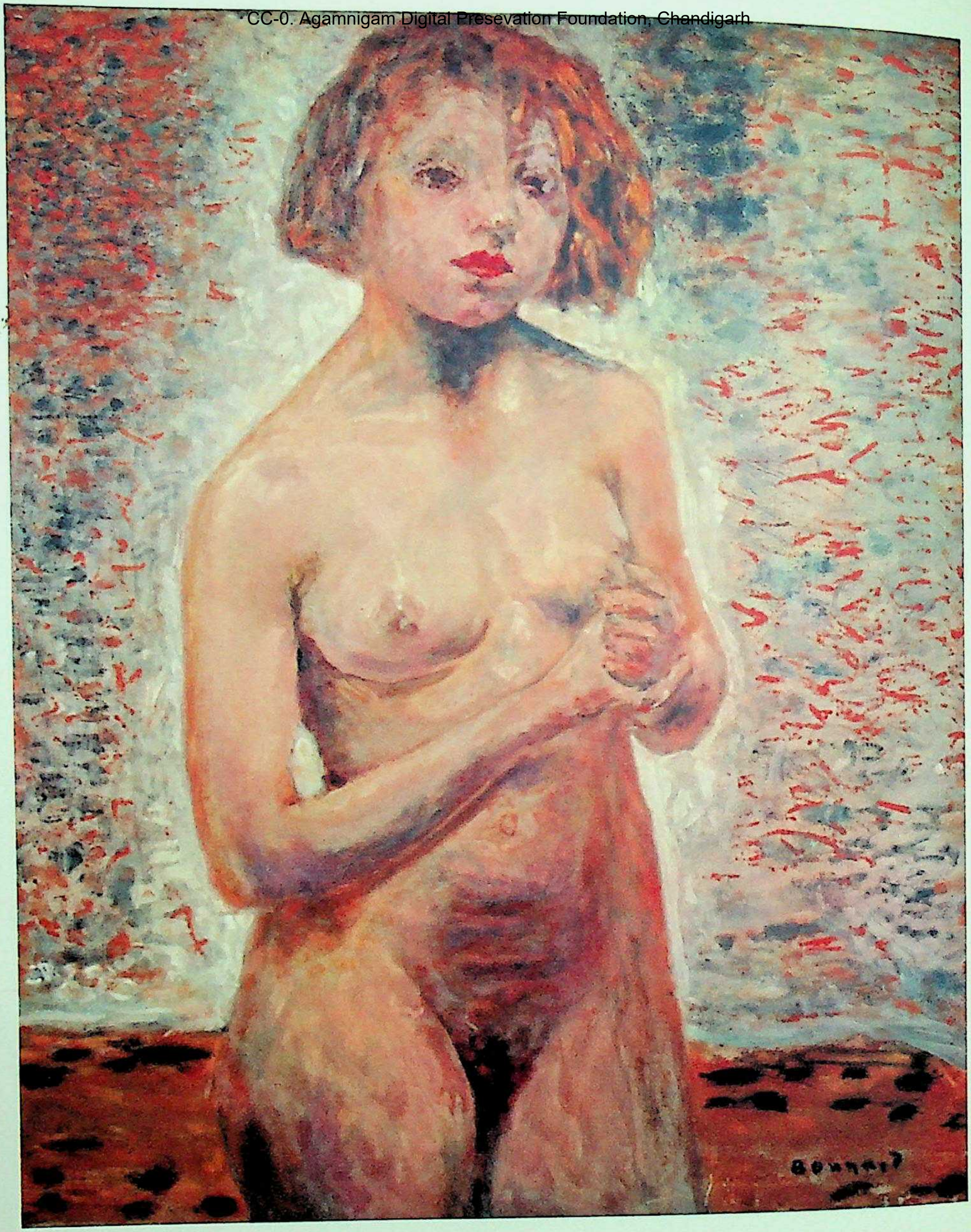
ODILON REDON
Flowers of the Field 1905
Private Collection



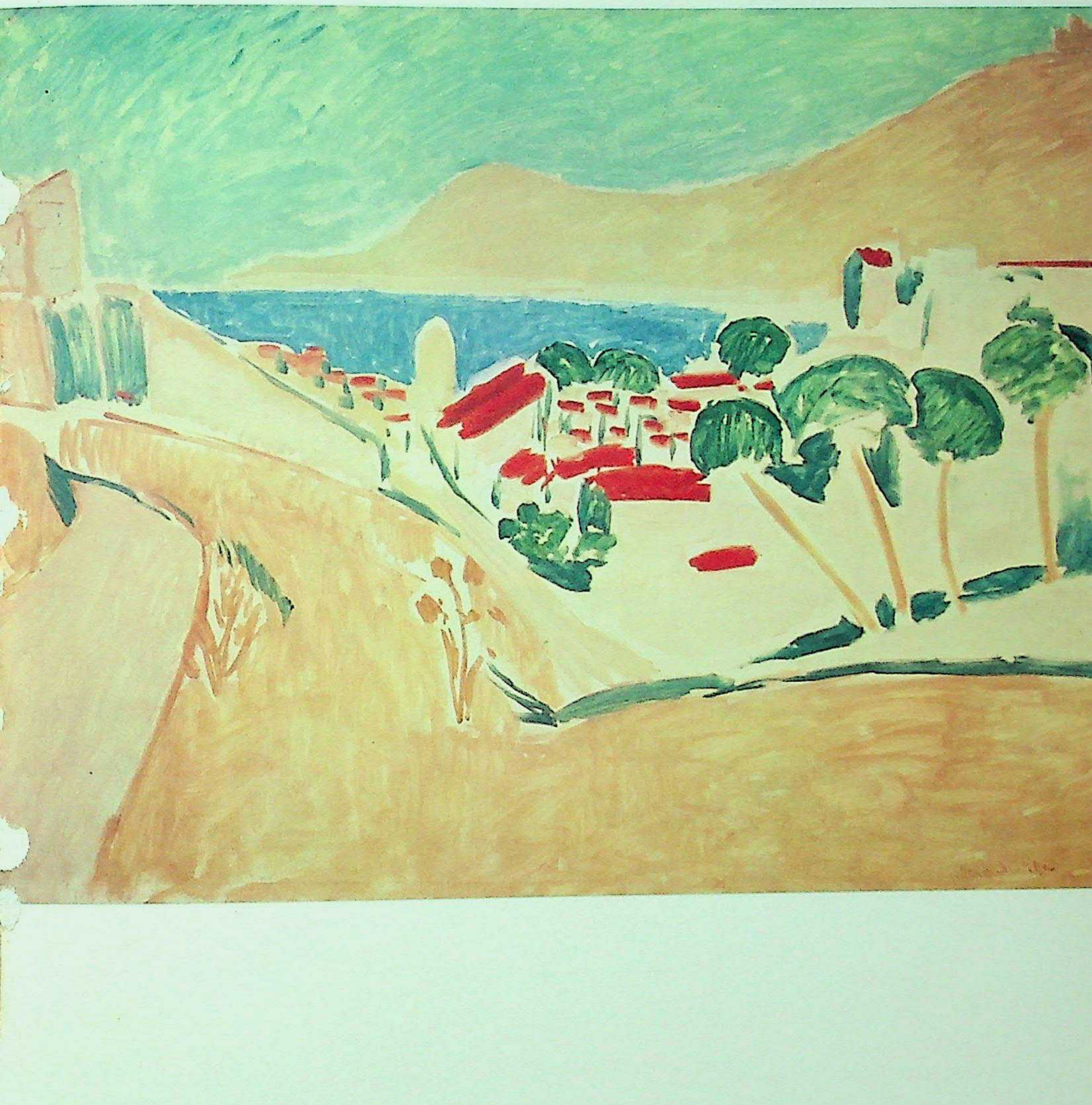
EDVARD MUNCH
Young Girls on the Bridge
Wallraf-Richartz Museum, Cologne



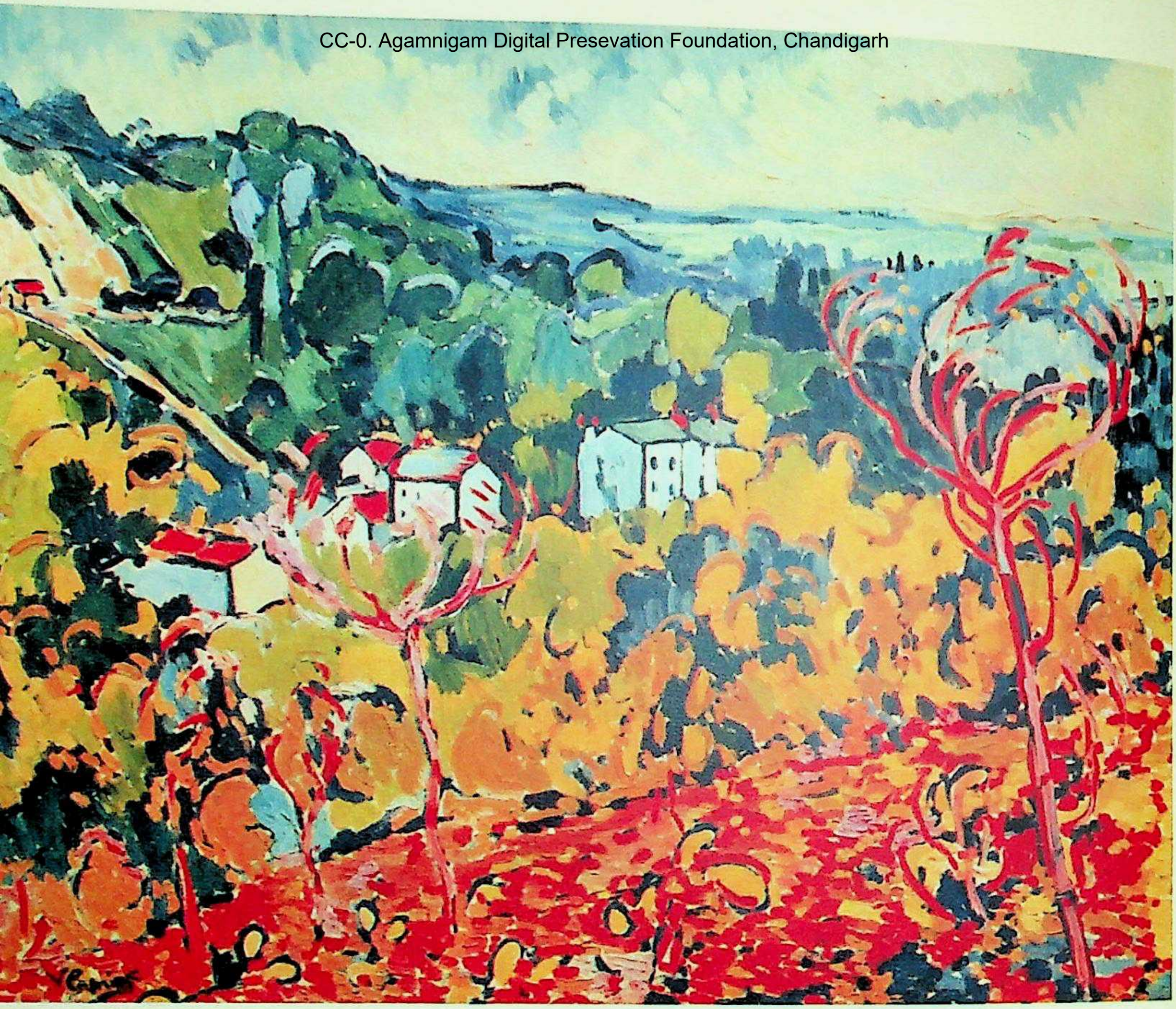
FERDINAND HODLER
AUTUMN EVENING 1896
Musée des Beaux-Arts, Neuchâtel



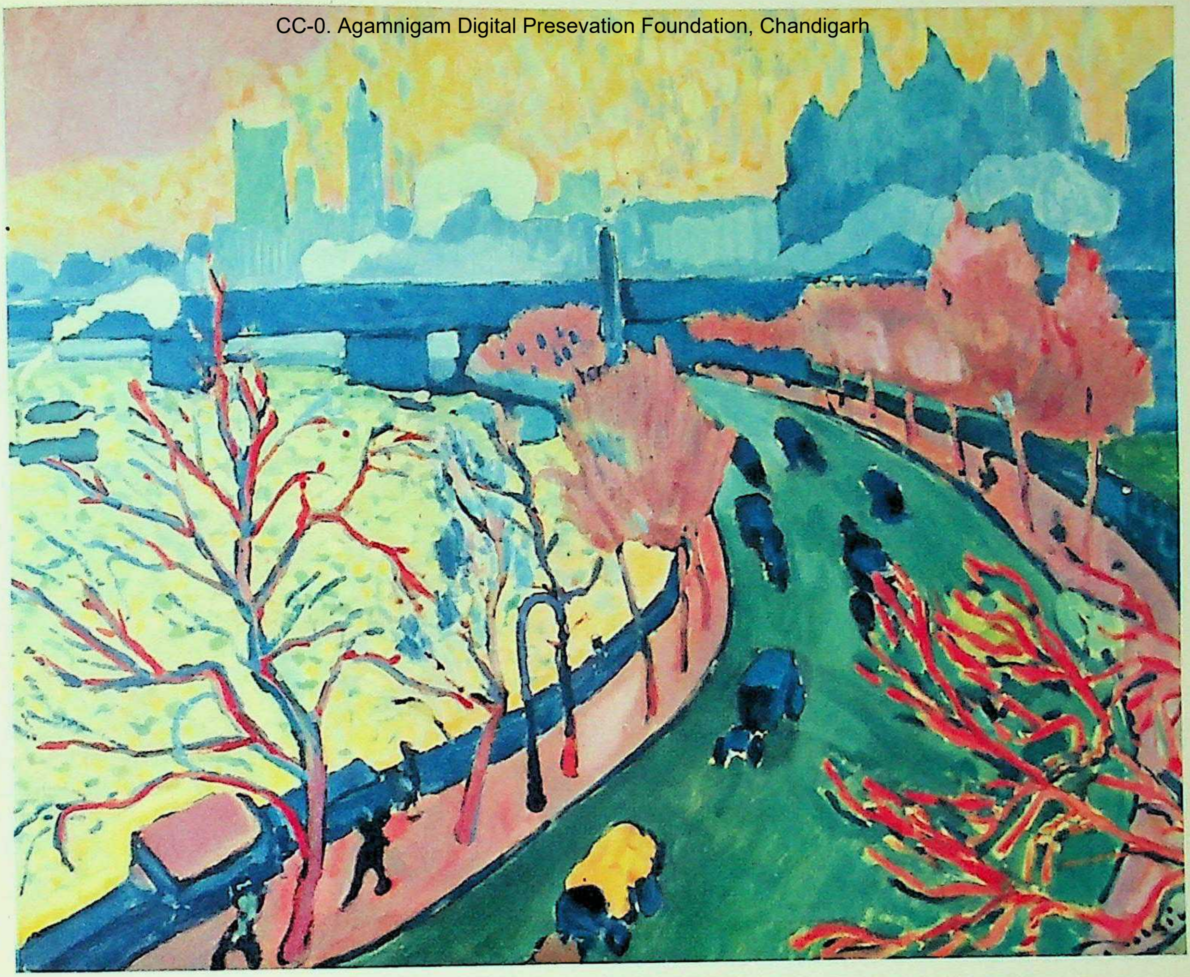
PIERRE BONNARD
NUDE 1930
São Paulo Museum



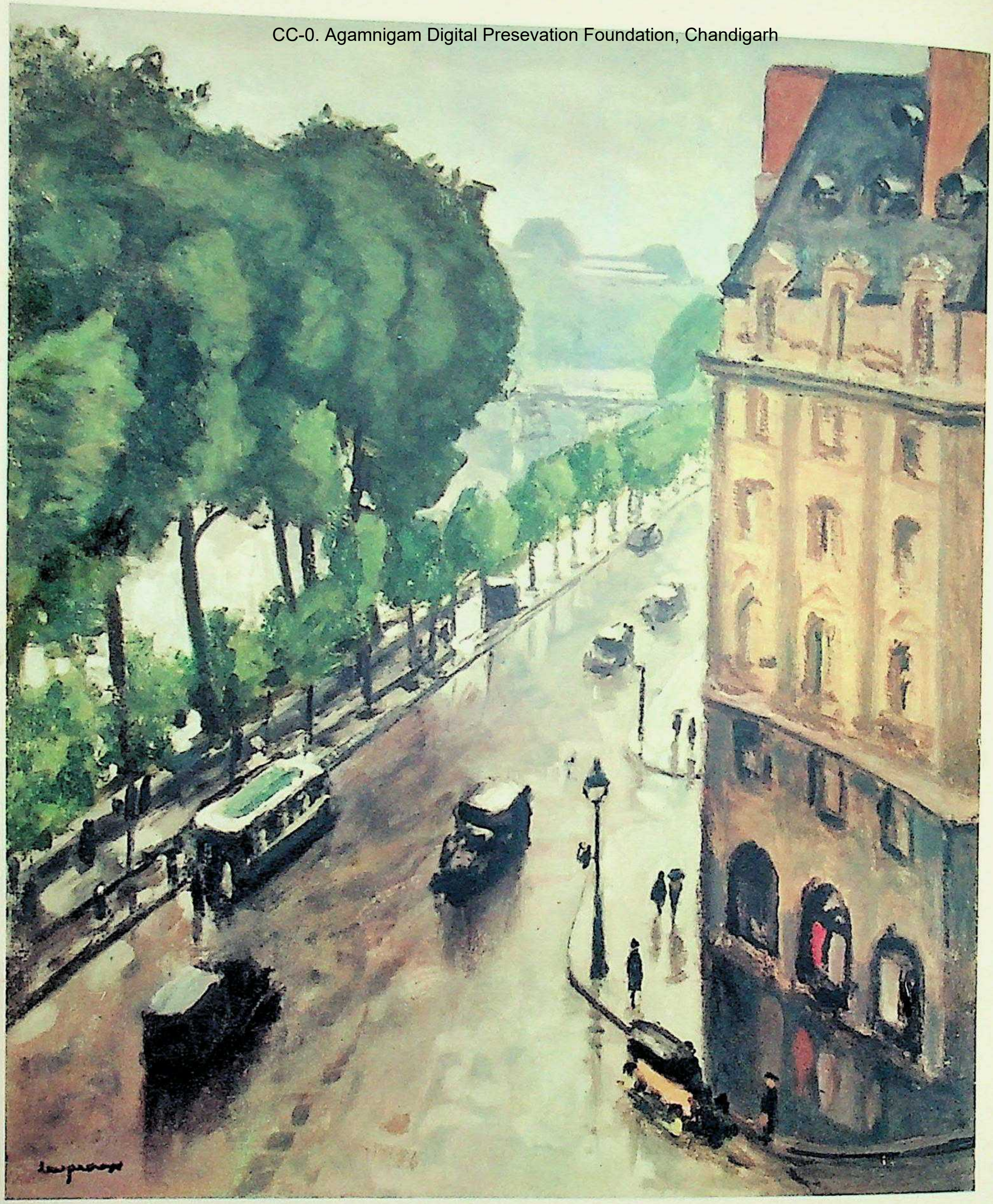
HENRI MATISSE
Landscape at Collioure 1906
Georges Salles Collection, Paris



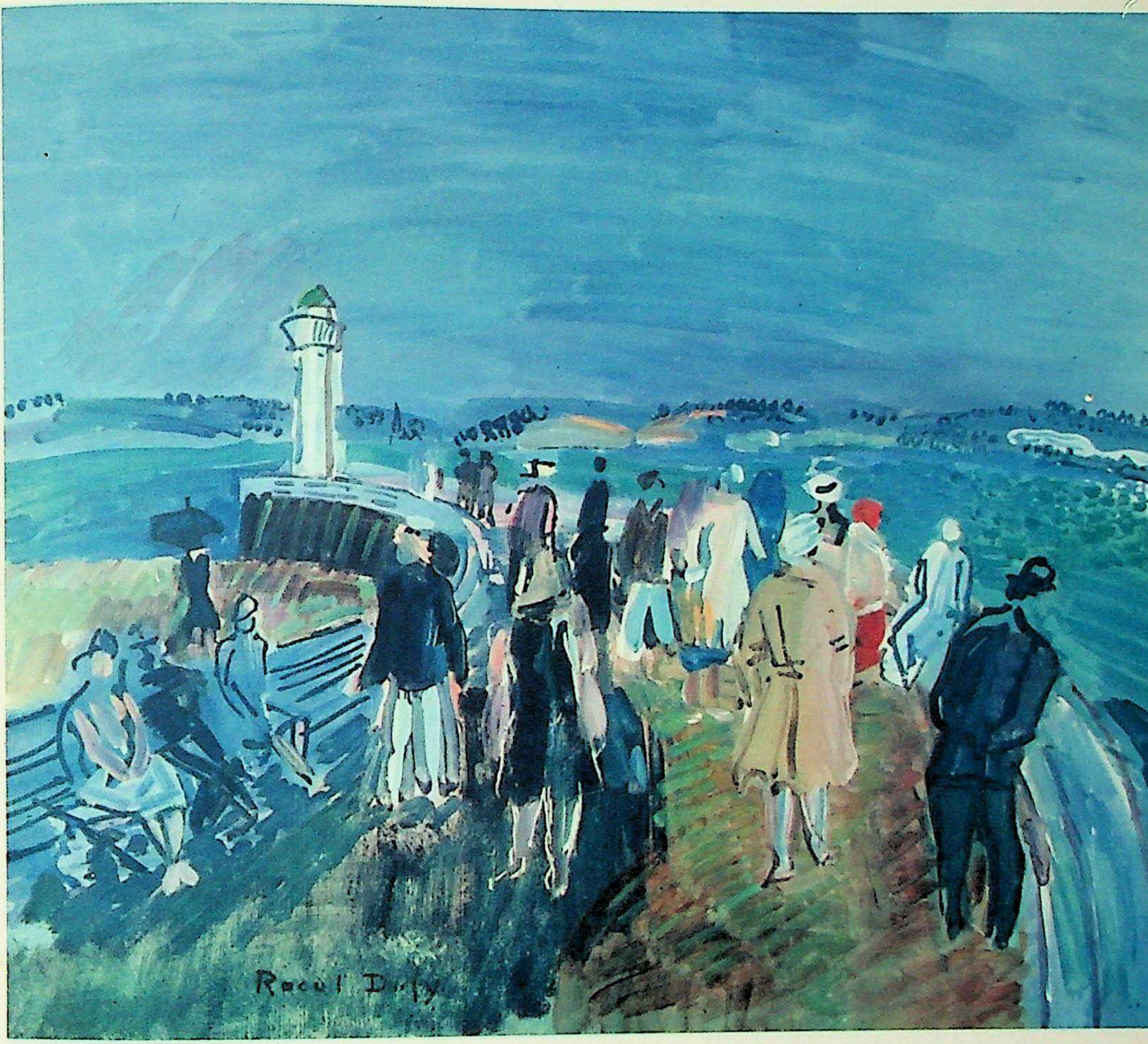
MAURICE DE VLAMINCK
Bougival 1905
Emery Reves Collection



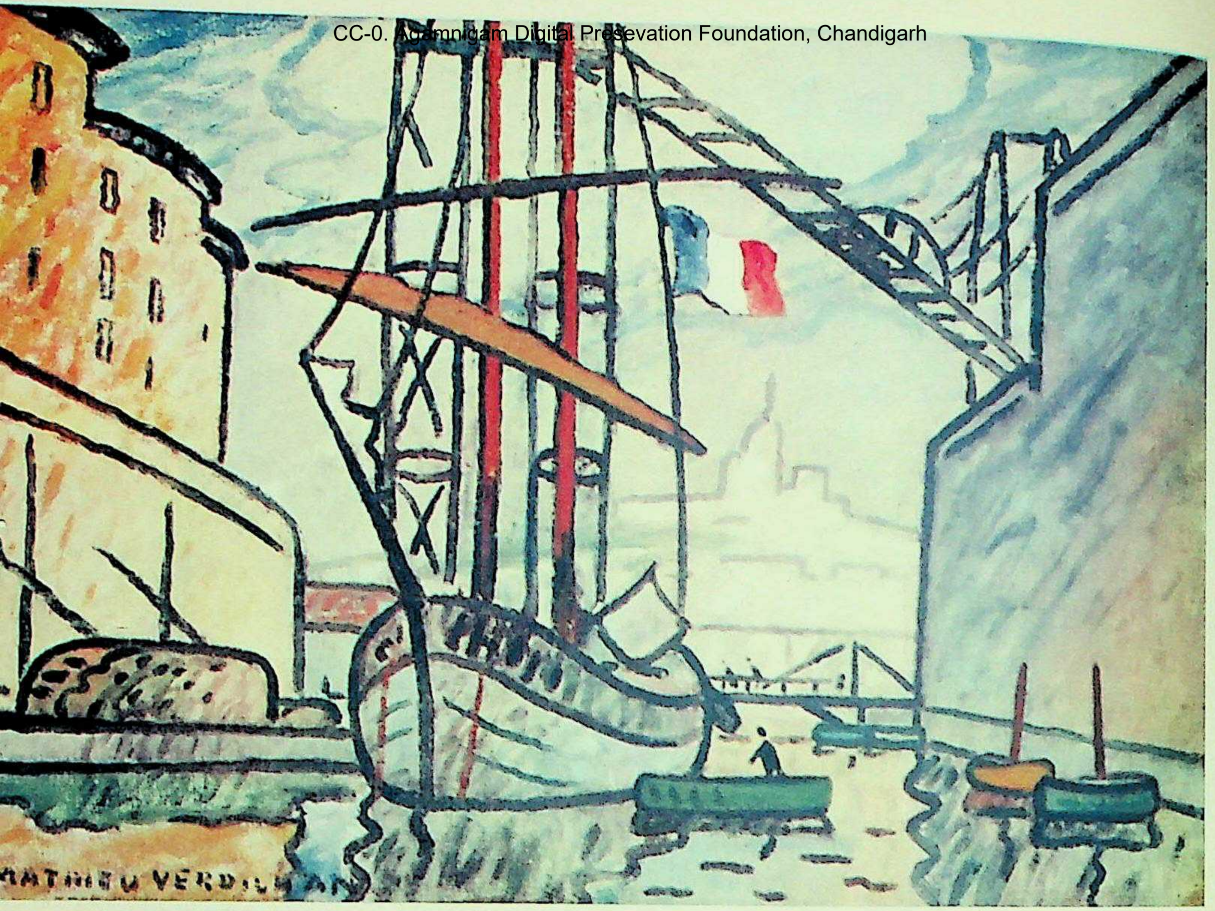
ANDRÉ DERAIN
WESTMINSTER BRIDGE 1905
Private Collection, Paris



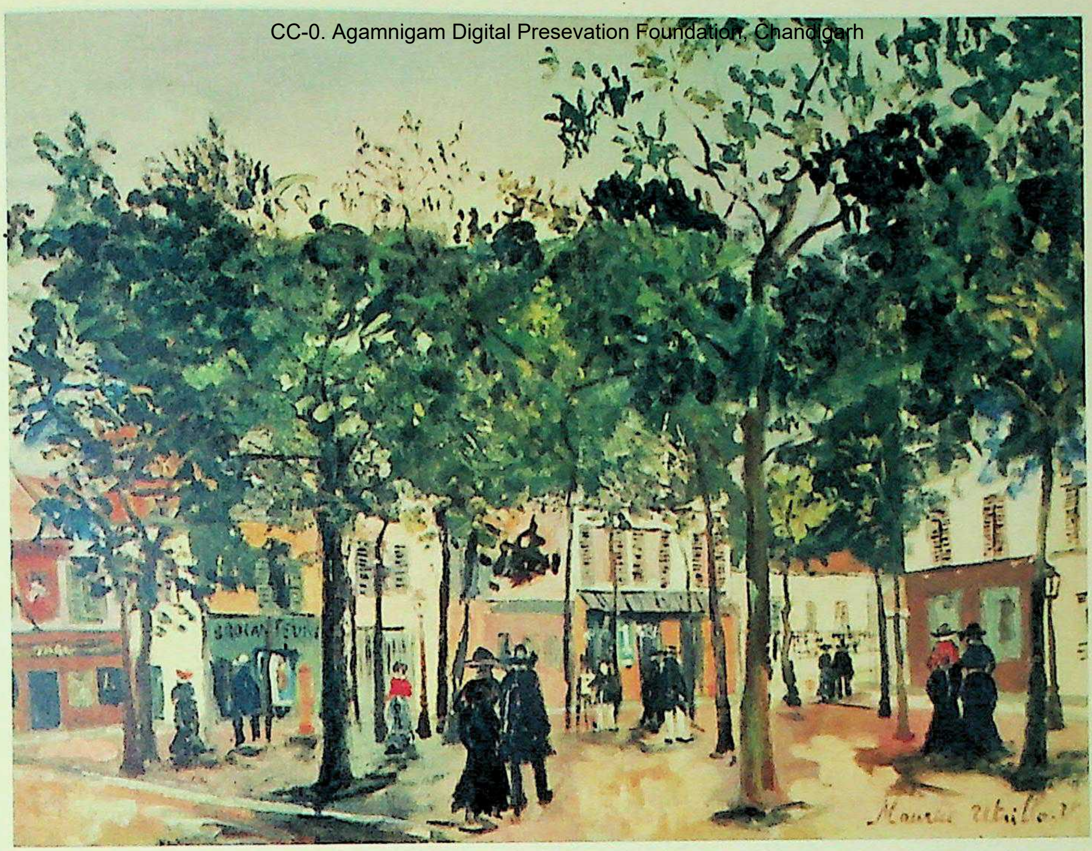
ALBERT MARQUET
Quai de Conti in the Rain 1938
Private Collection



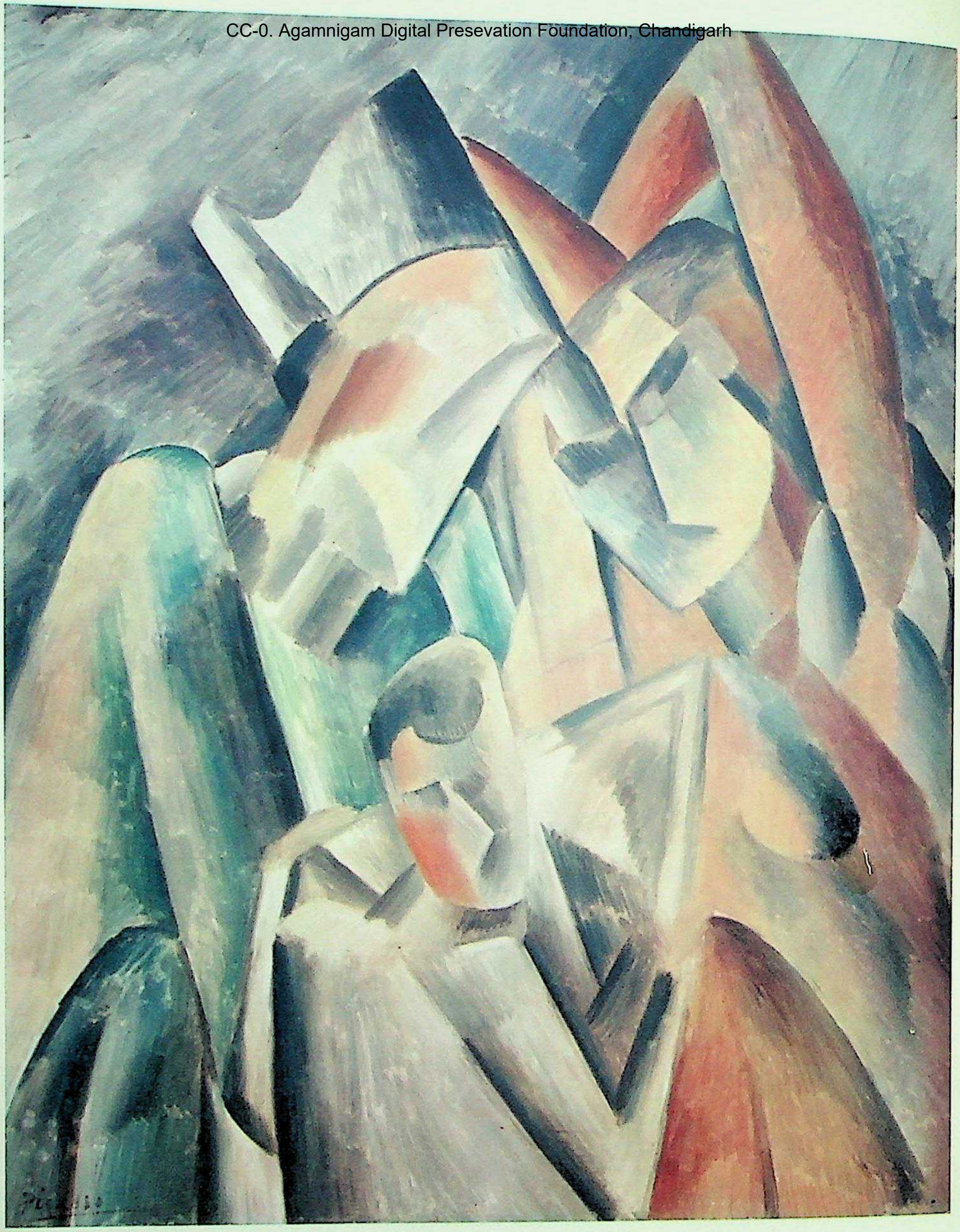
RAOUL DUFY
THE JETTY AT HONFLEUR 1930
Musée de l'Annonciade, Saint-Tropez


MATHIEU VERDILHAN

LOUIS MATHIEU VERDILHAN
PORT OF MARSEILLES
Girardin Collection, Petit Palais, Paris


Maurice Utrillo.V.

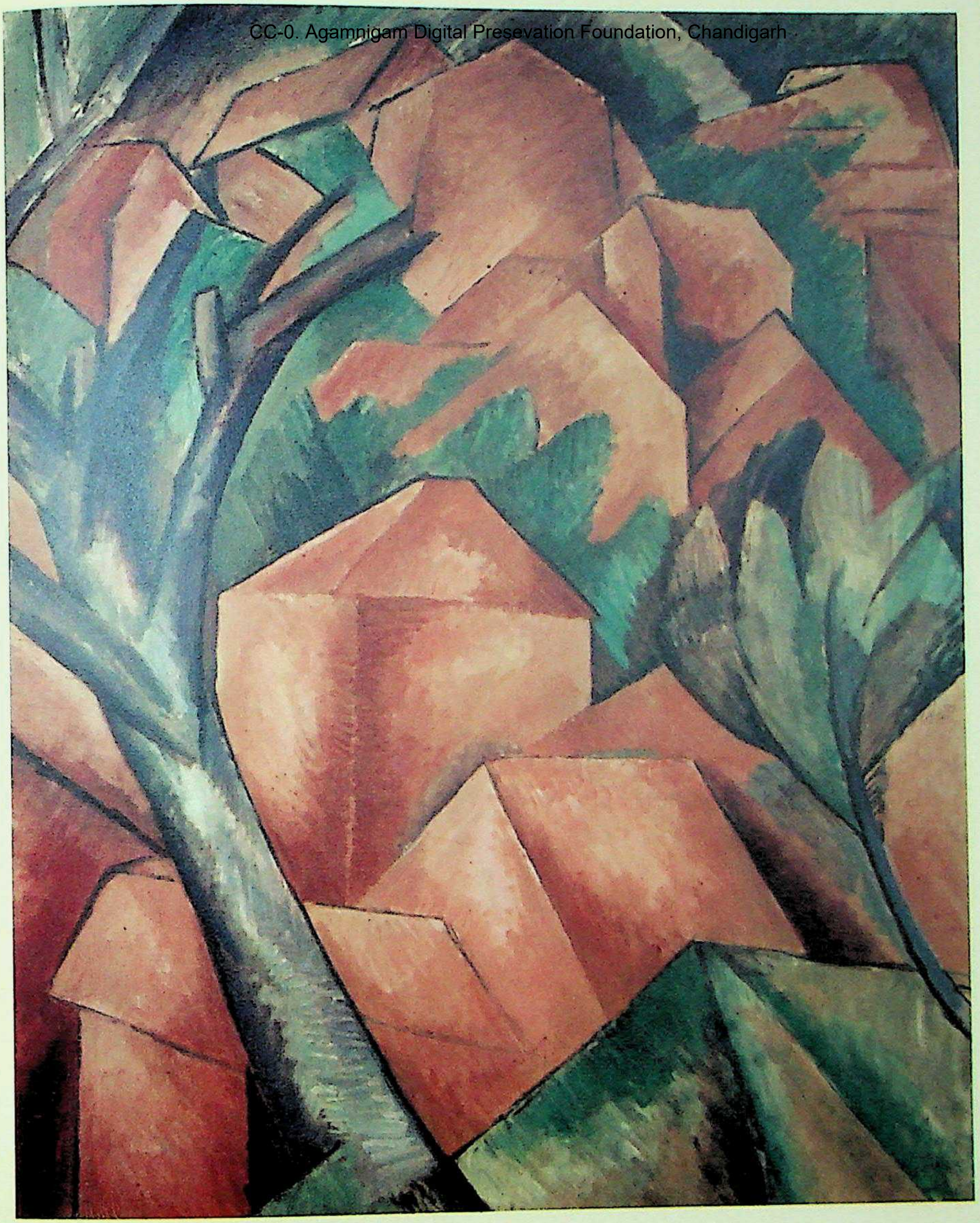
MAURICE UTRILLO
PLACE DU TERTRE 1920
Private Collection, Zurich



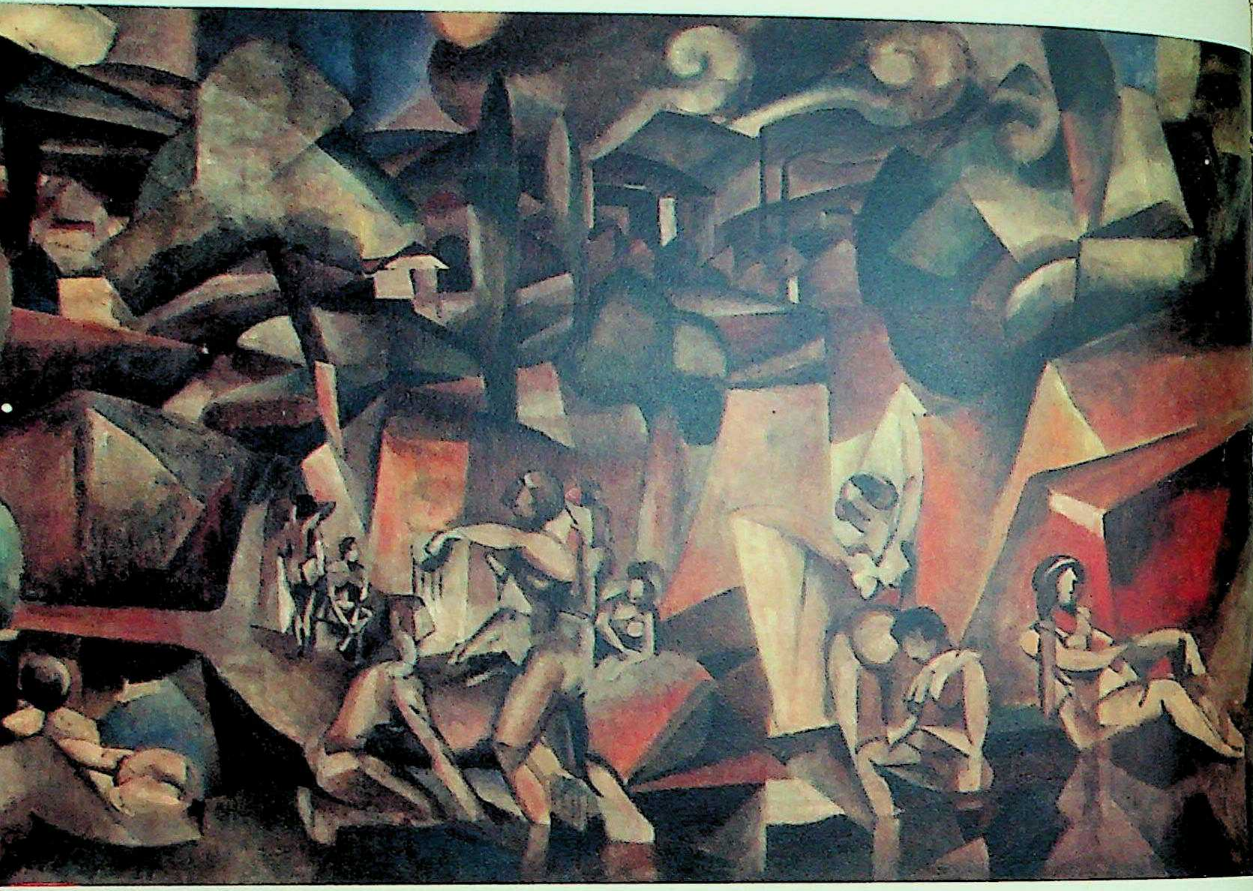
PABLO PICASSO

HARLEQUIN'S FAMILY 1908

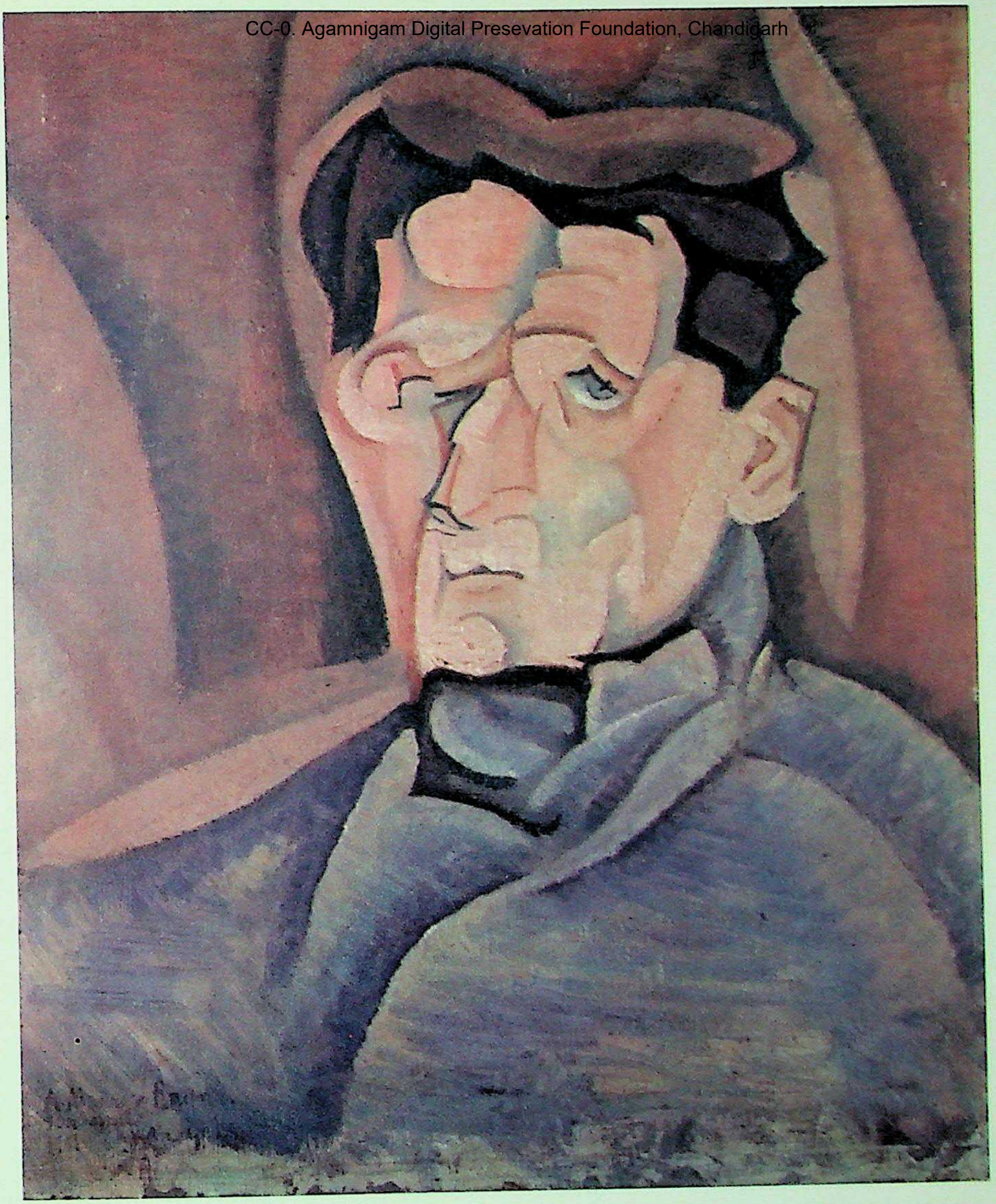
Baron Edouard von der Heydt Collection, Ascona



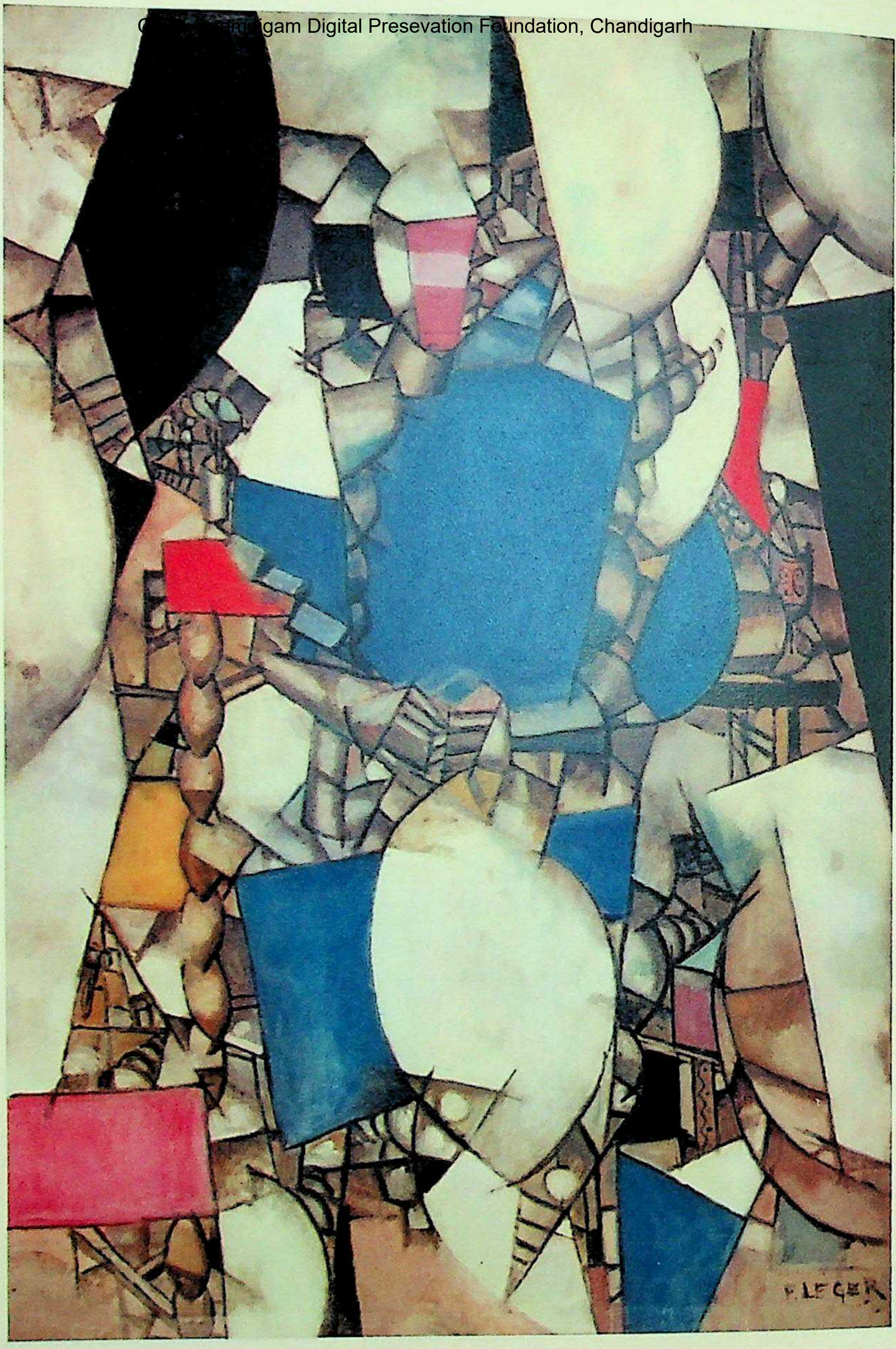
GEORGES BRAQUE
Houses at L'Estaque 1908
Rupf Foundation, Berne



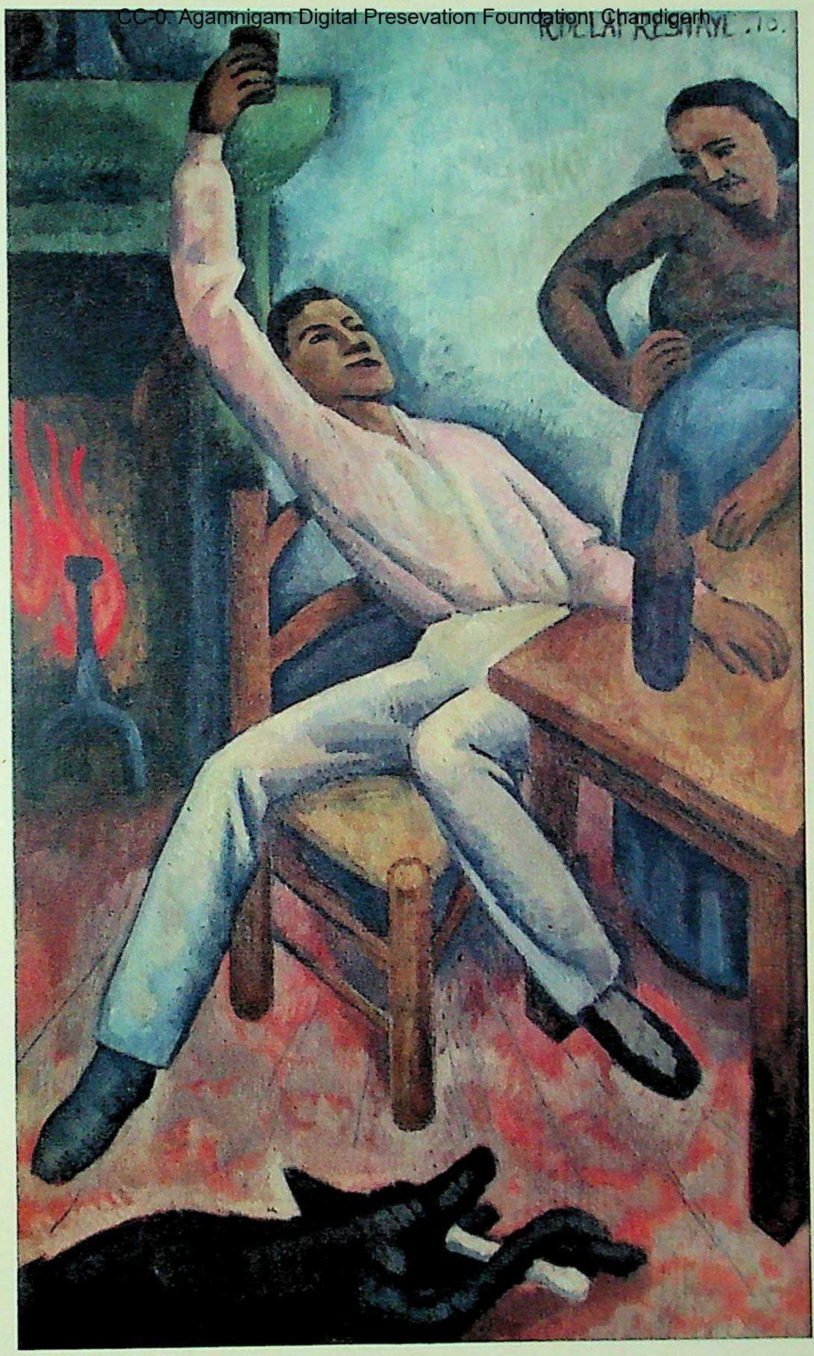
ALBERT GLEIZES
The Bathers 1912
Petit Palais, Paris



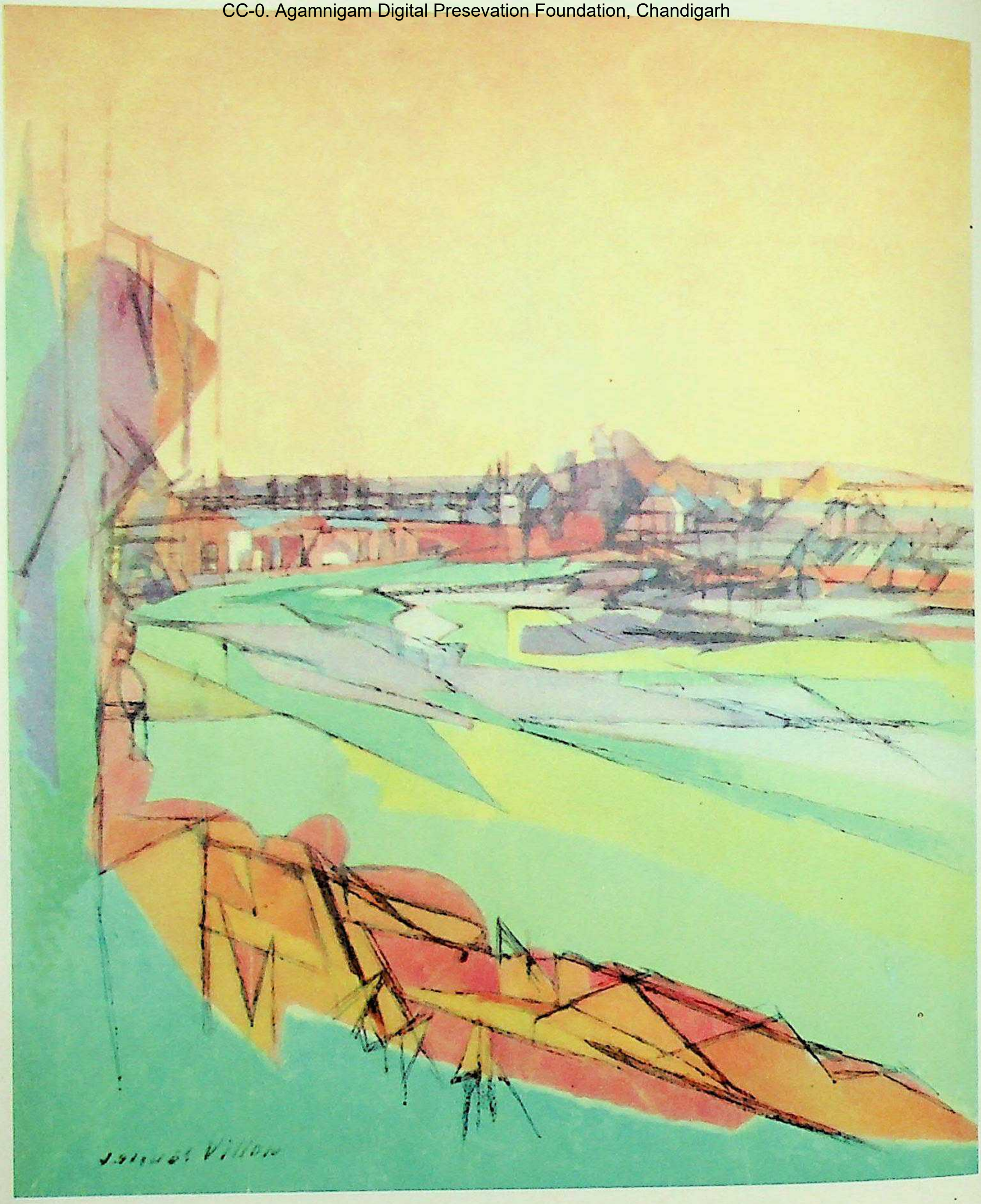
JUAN GRIS
Portrait of Maurice Raynal 1911
Private Collection, Paris



FERNAND LÉGER
WOMAN IN BLUE 1912
Kunstmuseum, Basle



ROGER DE LA FRESNAYE
MAN DRINKING AND SINGING 1910
Kleinmann Collection, Paris



JACQUES VILLON
THE BRIDGE AT BEAUGENCY 1944
Louis Carré Collection, Paris

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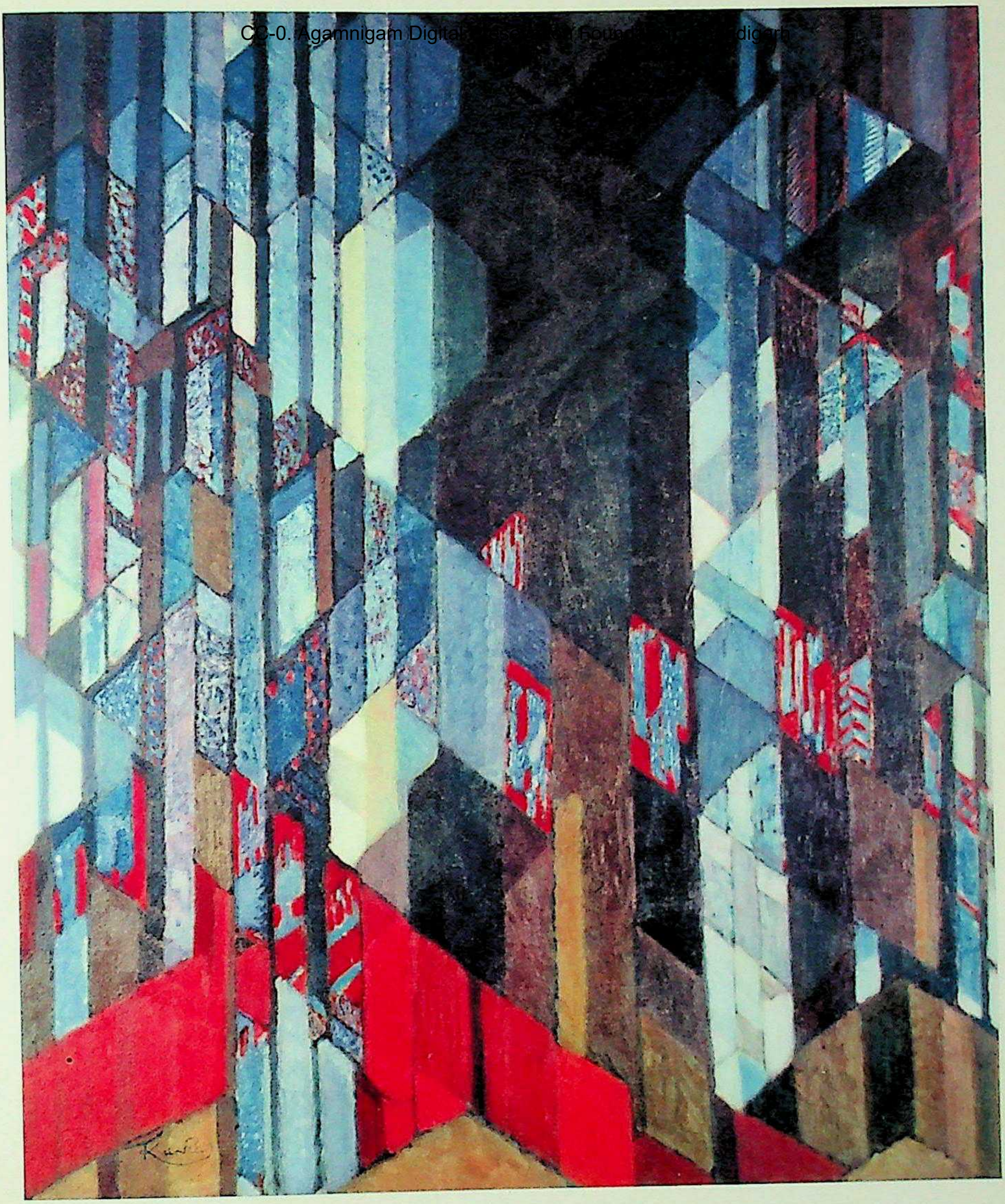
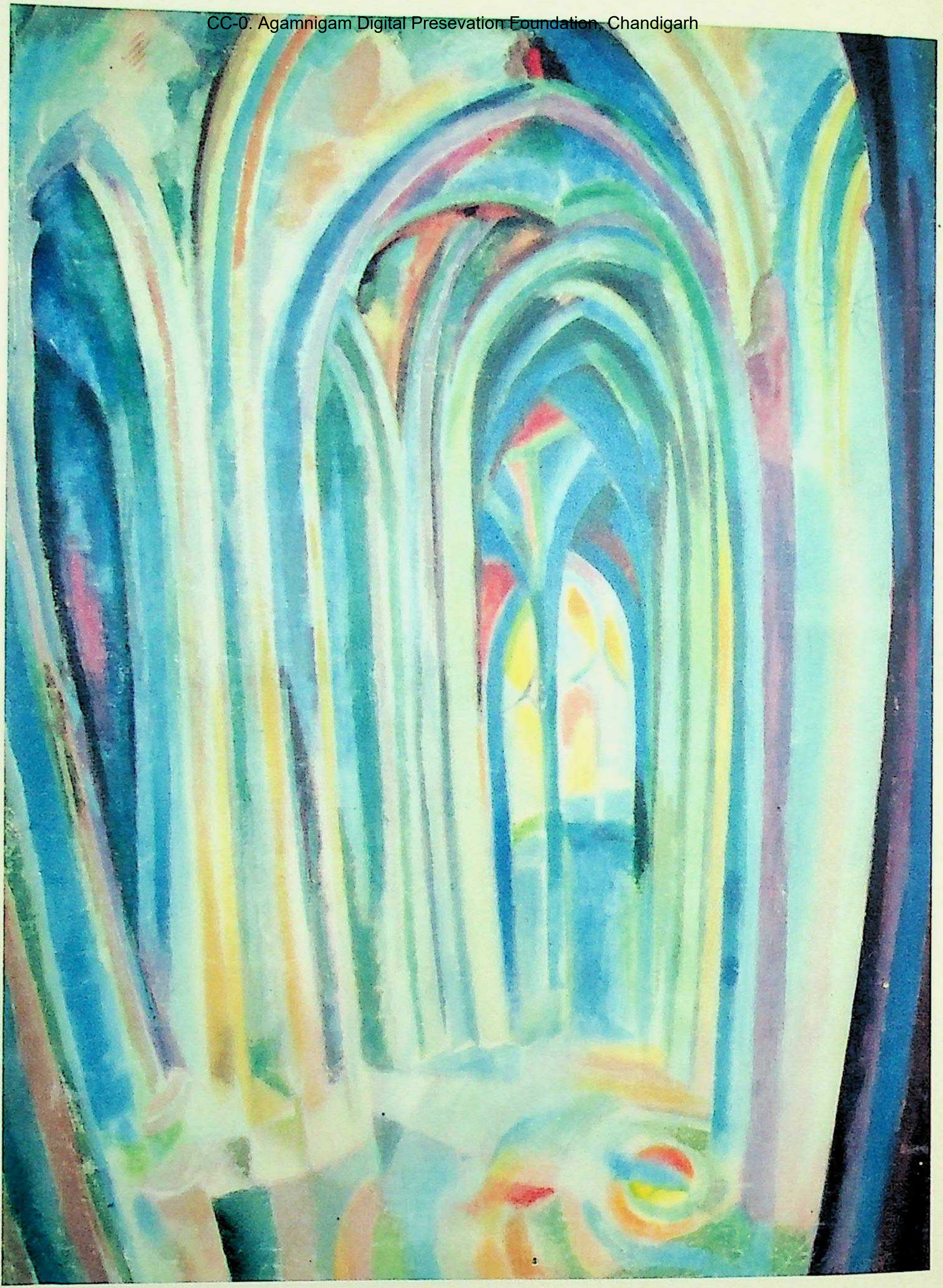
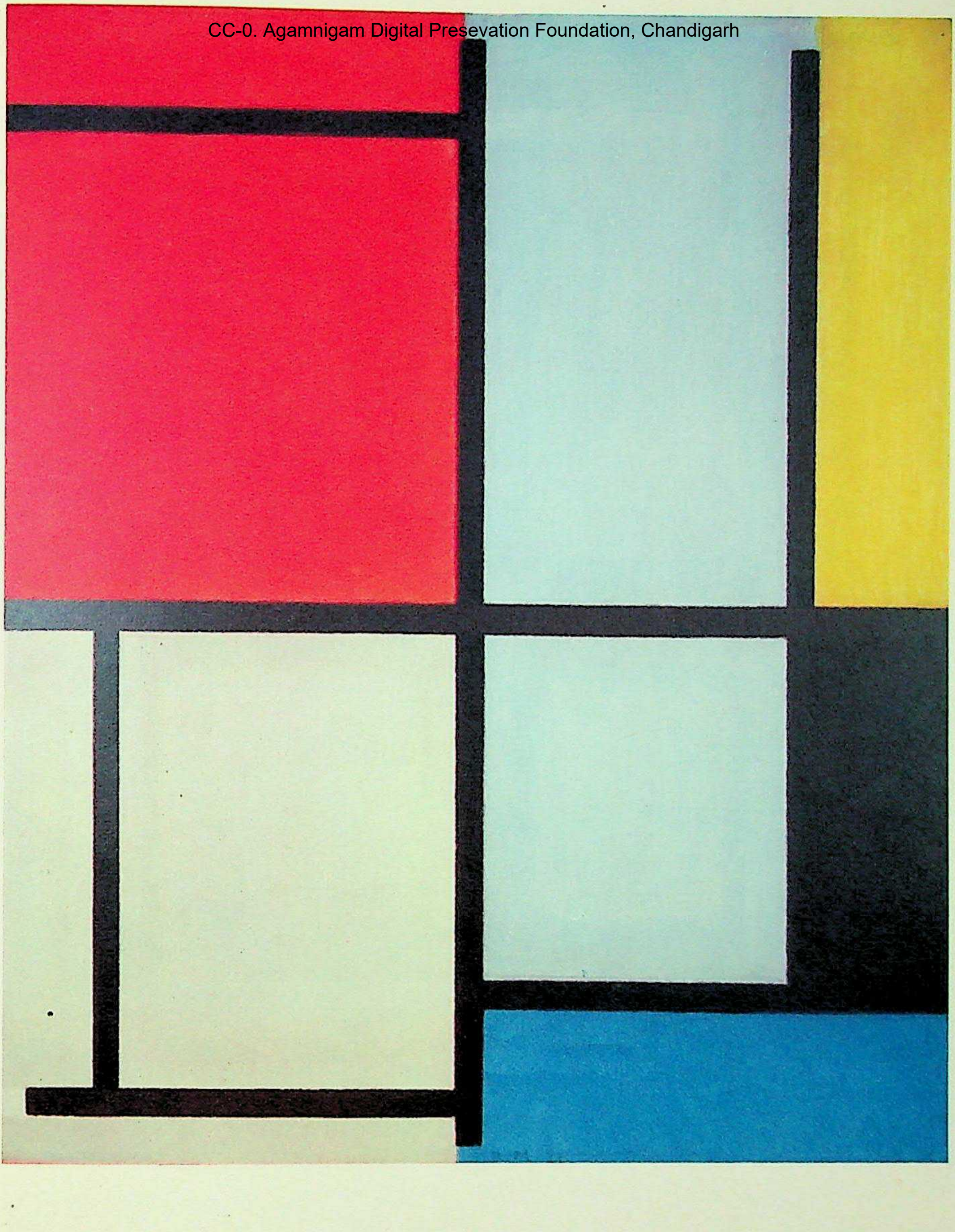


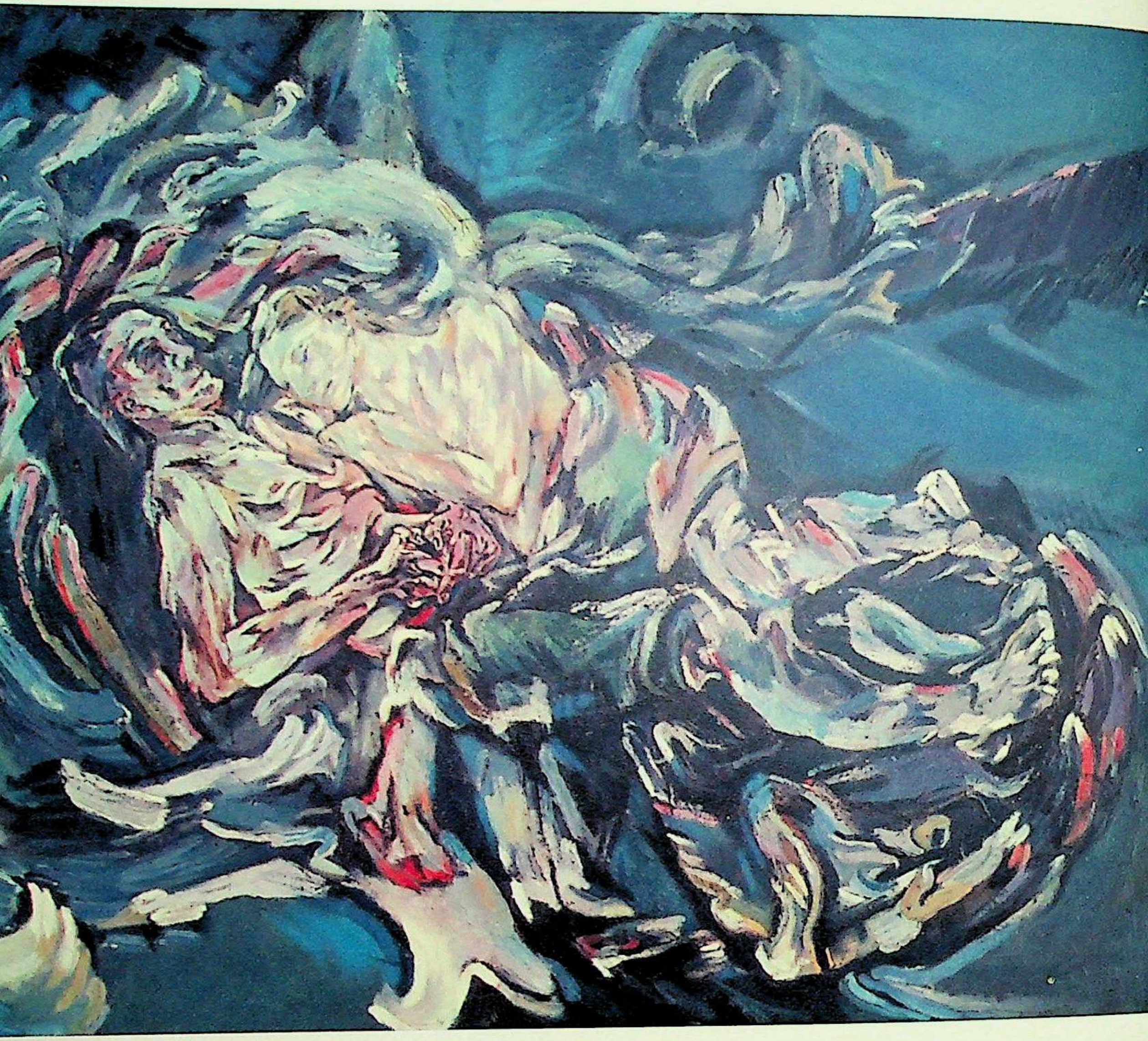
FRANK KUPKA
CATHEDRAL 1913
Galerie Louis Carré, Paris



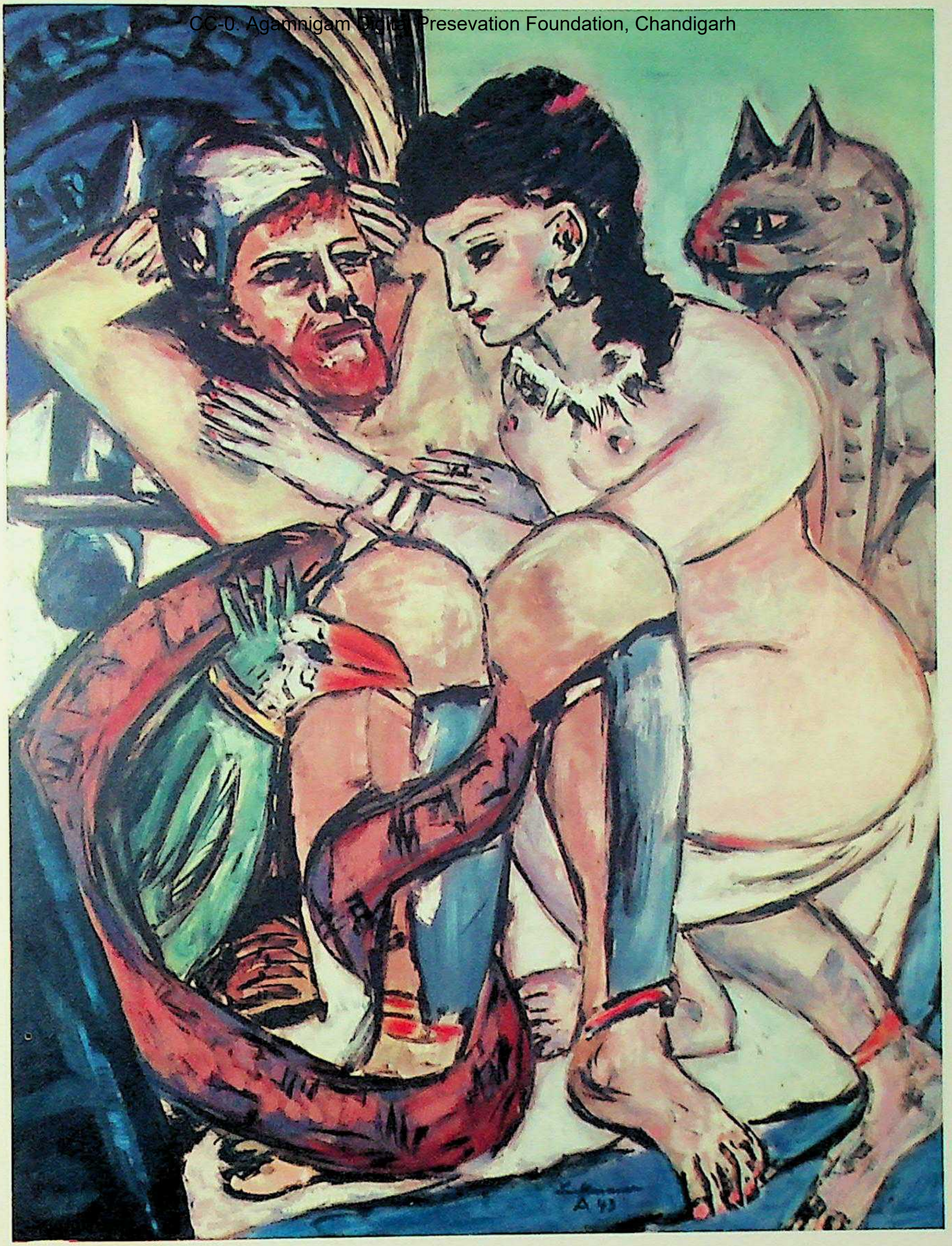
ROBERT DELAUNAY
SAINT SÉVERIN 1908
Larapidie Collection, Saint-Mandé



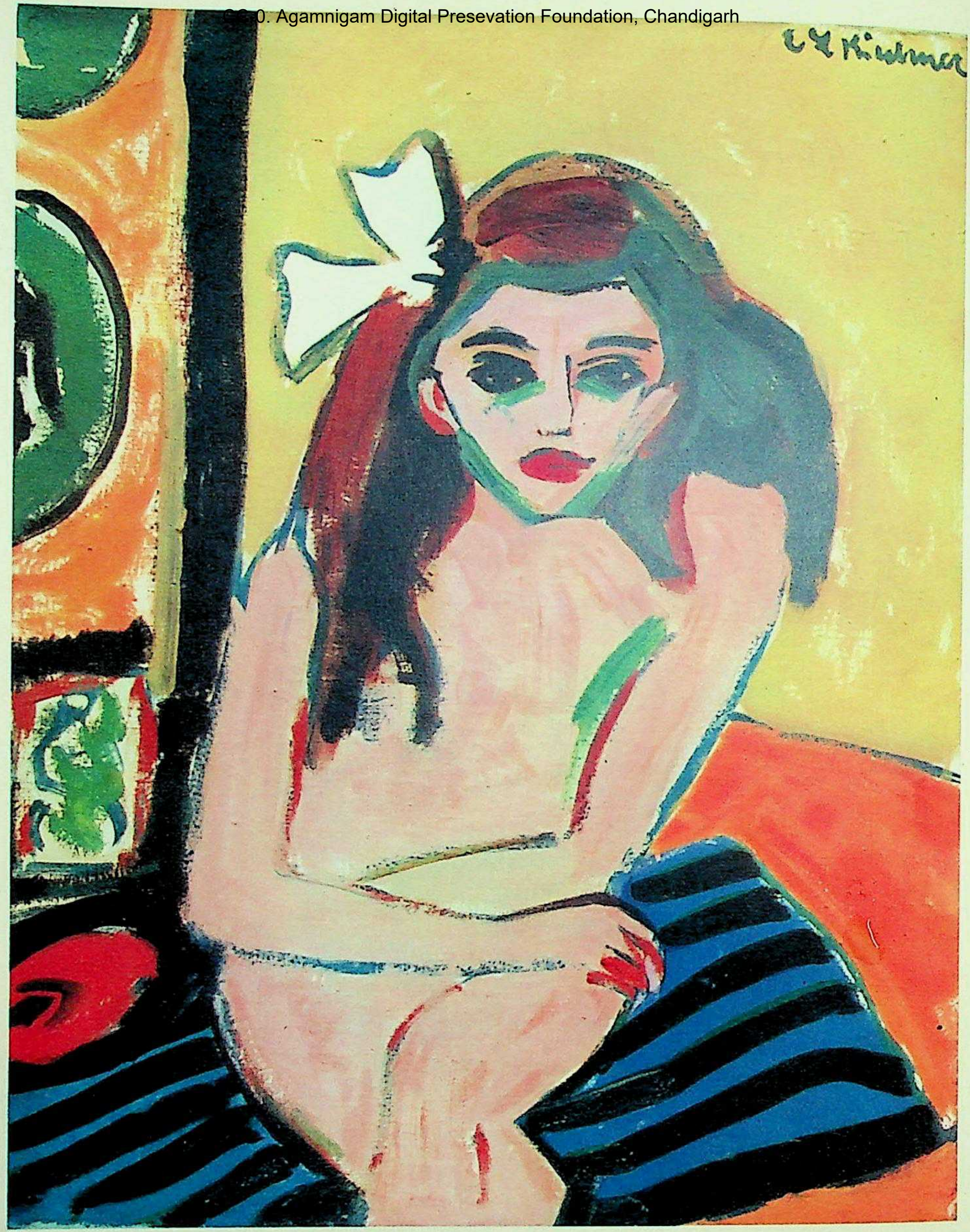
PIET MONDRIAN
Composition 1921
Kunstmuseum, Basle



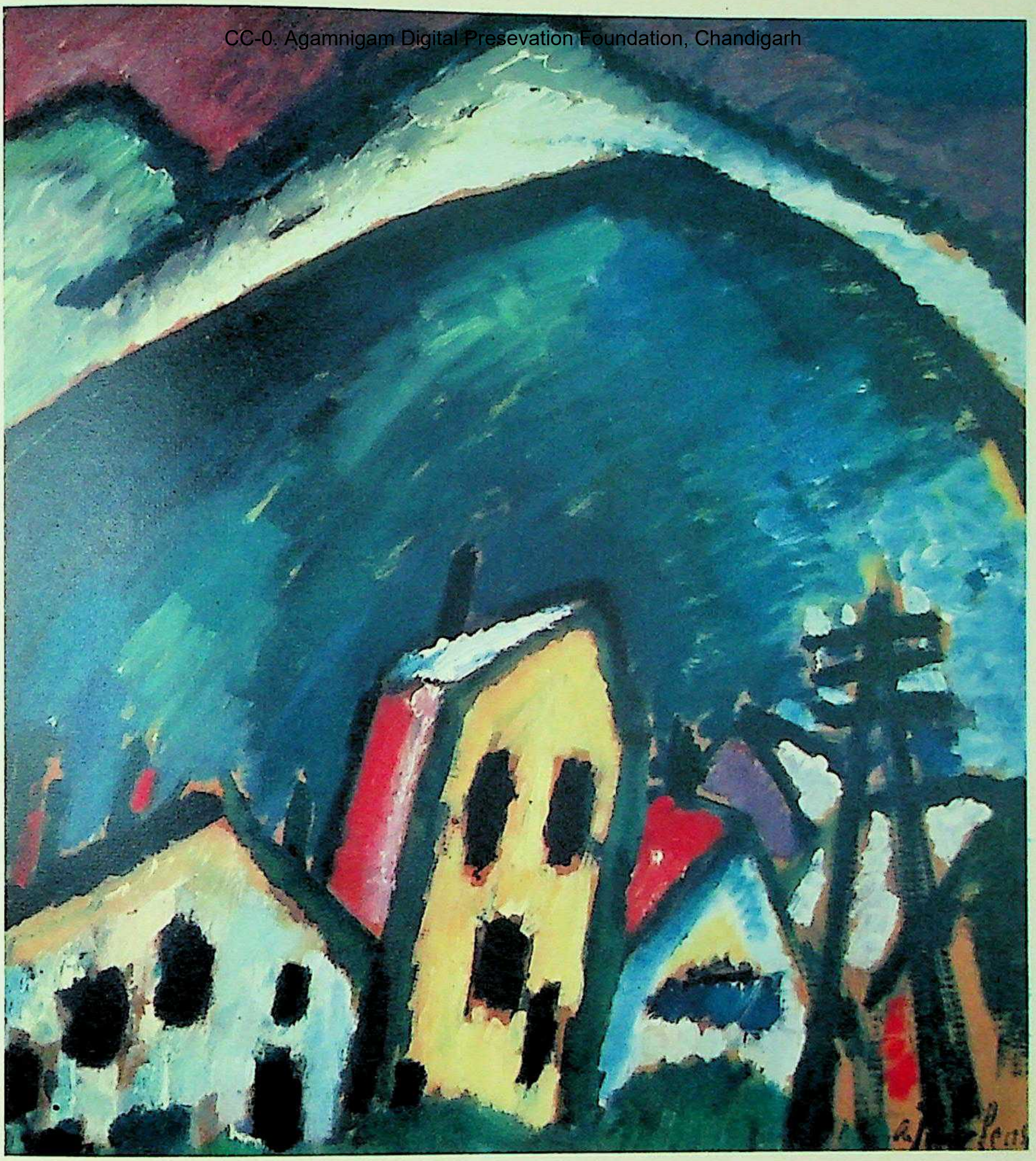
OSKAR KOKOSCHKA
The Tempest 1914
Kunstmuseum, Basle



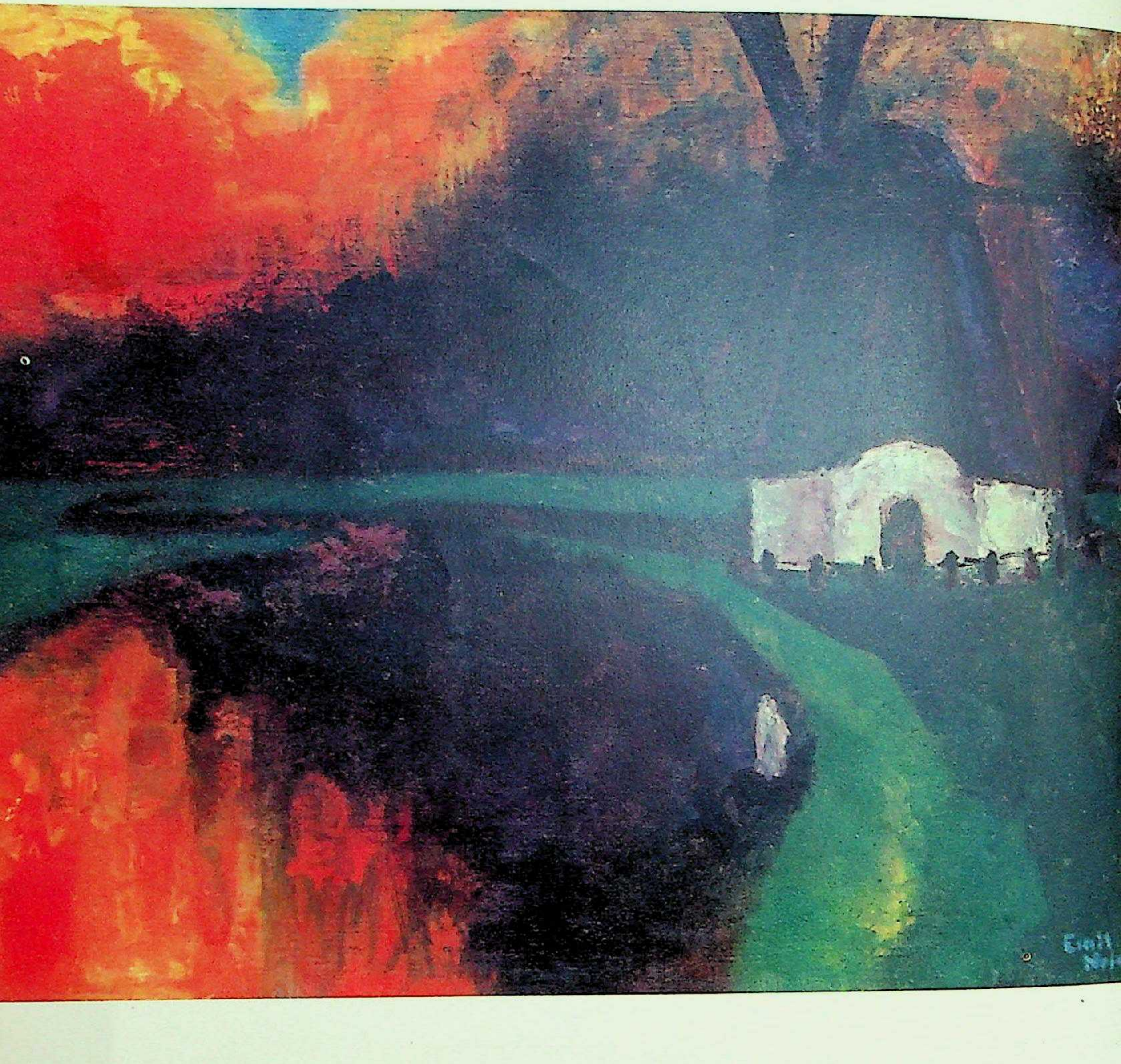
MAX BECKMANN
Odysseus and Calypso 1943
Kunsthalle, Hamburg


E L Kirchner

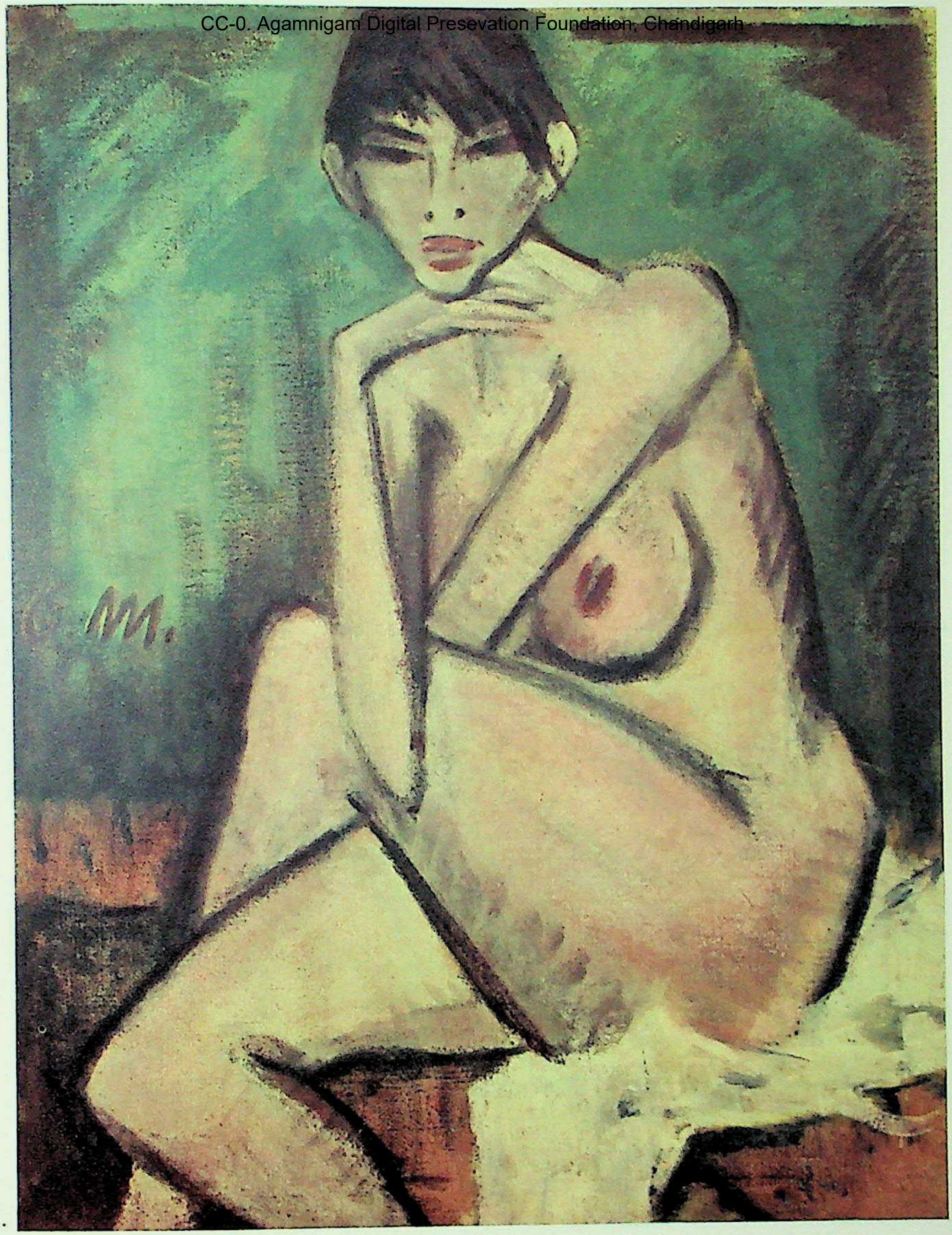
ERNST LUDWIG KIRCHNER
MARZELLA
Kunsthalle, Bremen



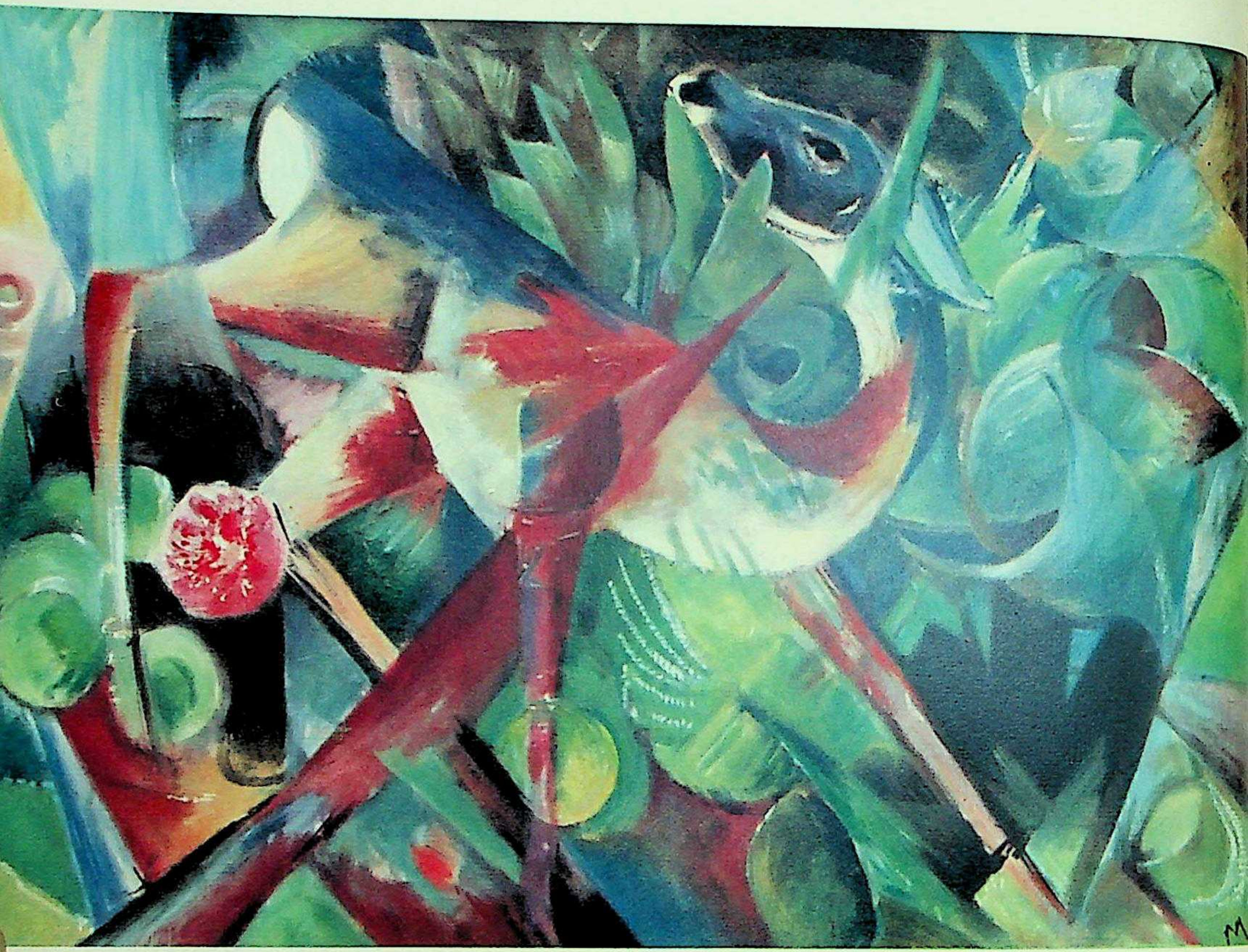
ALEXEI VON JAVLENSKY
OBERSTDORF: WINTER LANDSCAPE 1912
Galerie Fricker, Paris



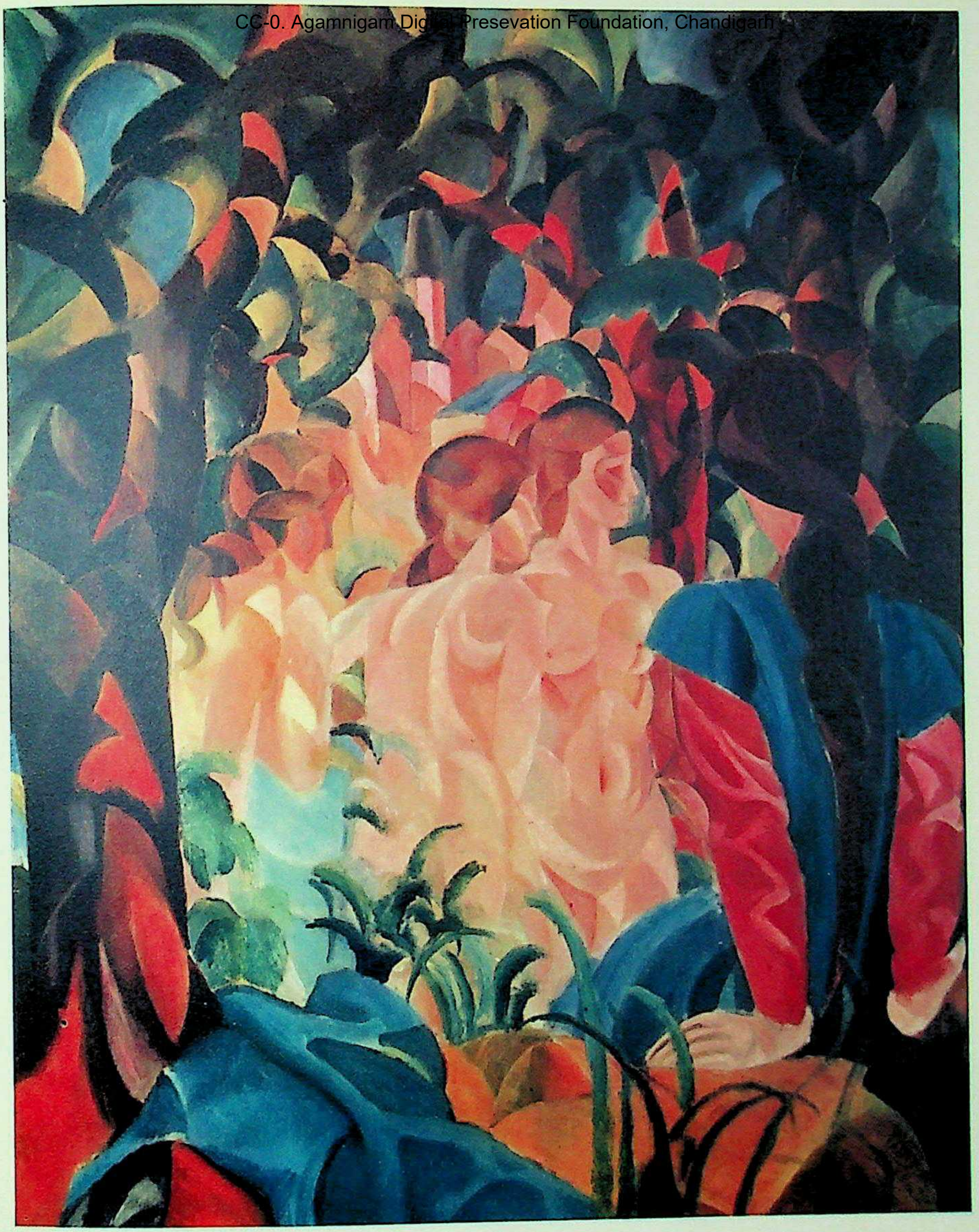
EMIL NOLDE
NORDERMÜHLE
Neue Staatsgalerie, Munich



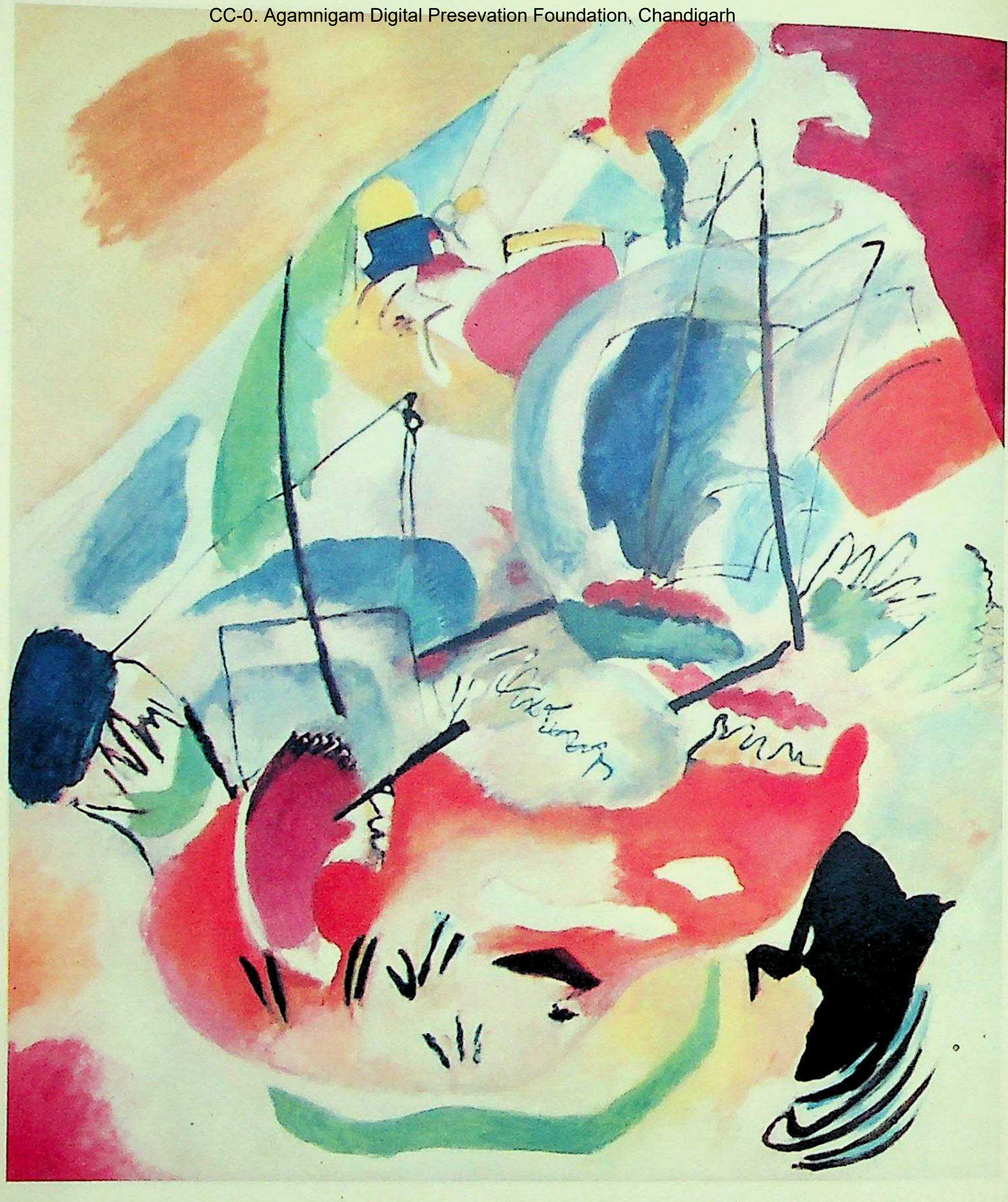
OTTO MÜLLER
Seated Nude
Frau Maria Helsig Collection, Kiel



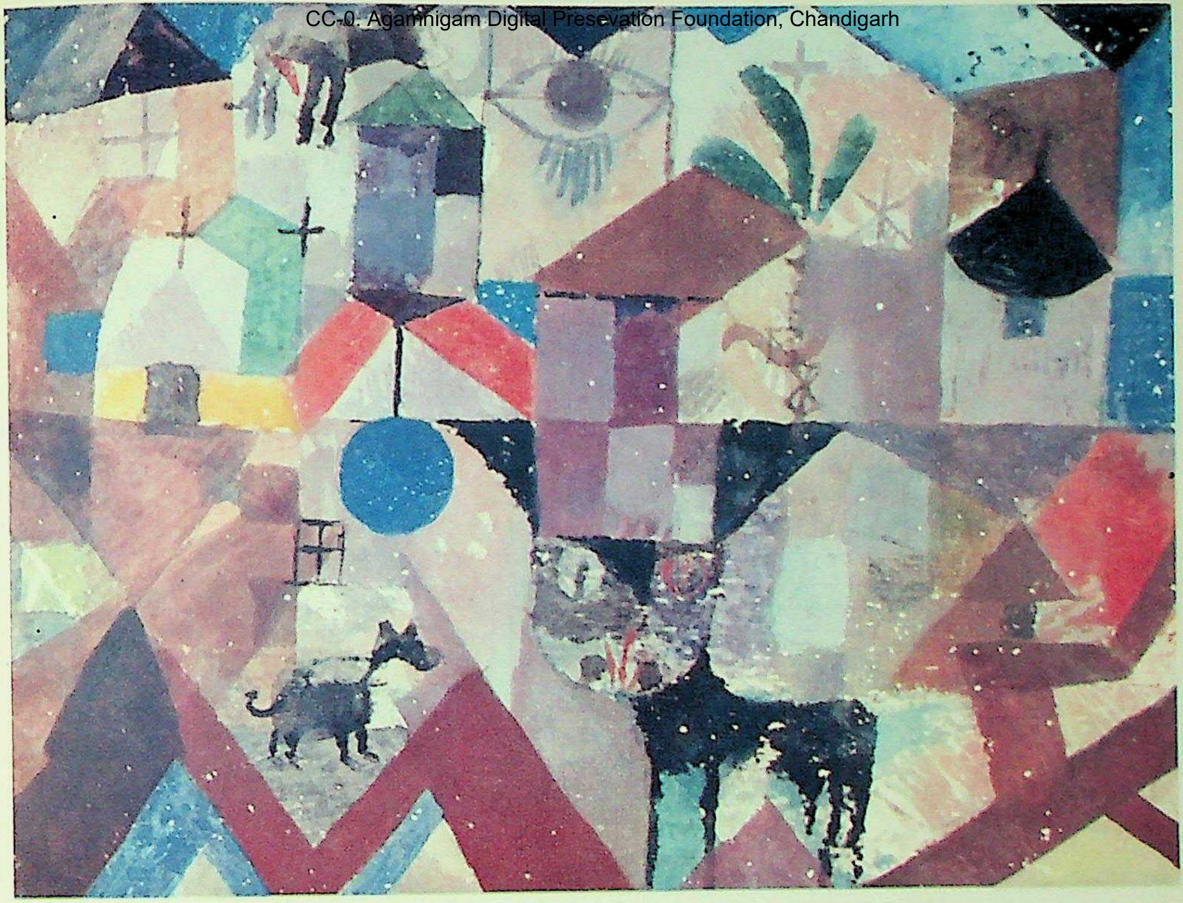
FRANZ MARC
Kid in the Flower-Garden 1913
Kunsthalle, Bremen



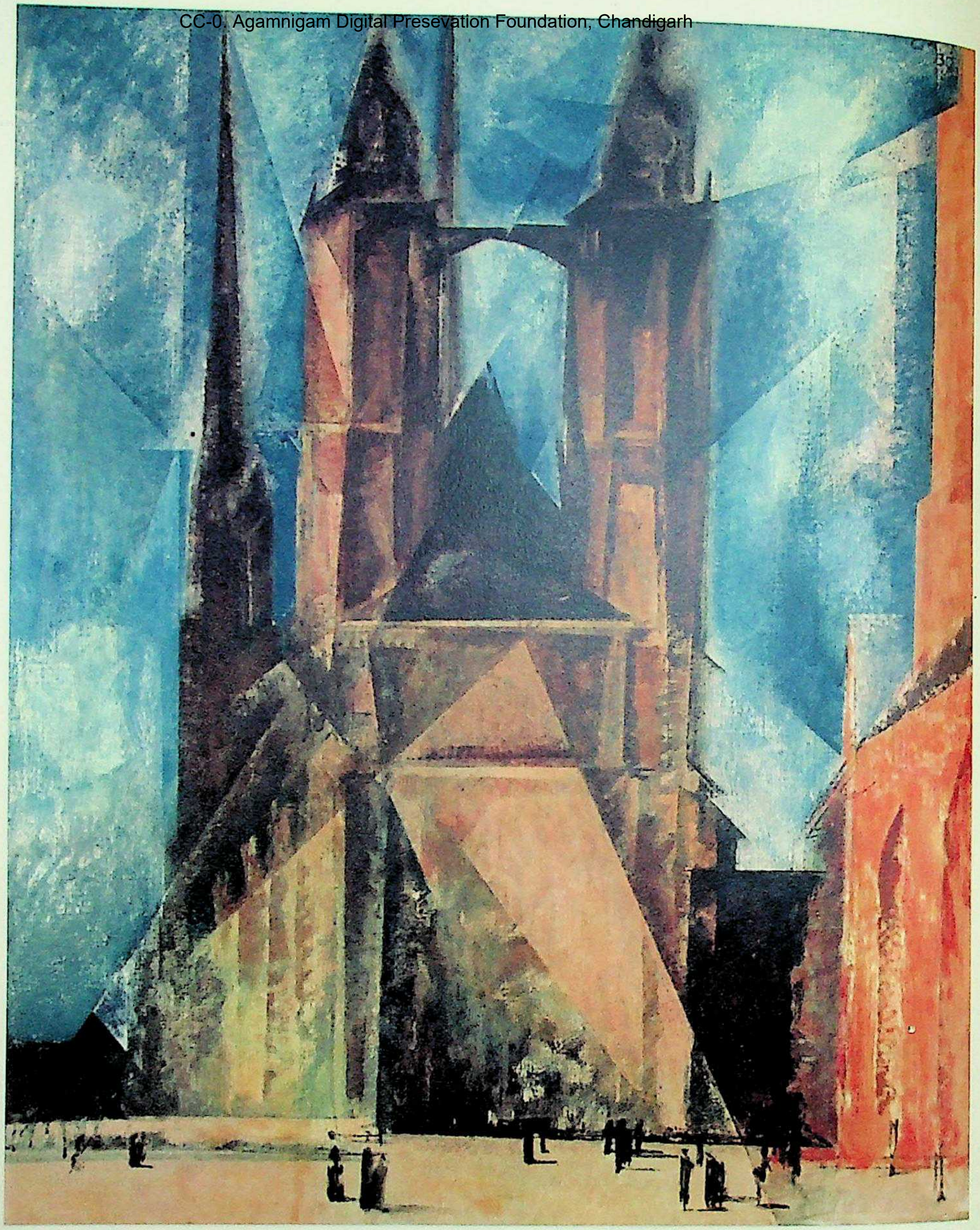
AUGUST MACKE
THE BATHERS
Neue Staatsgalerie, Munich



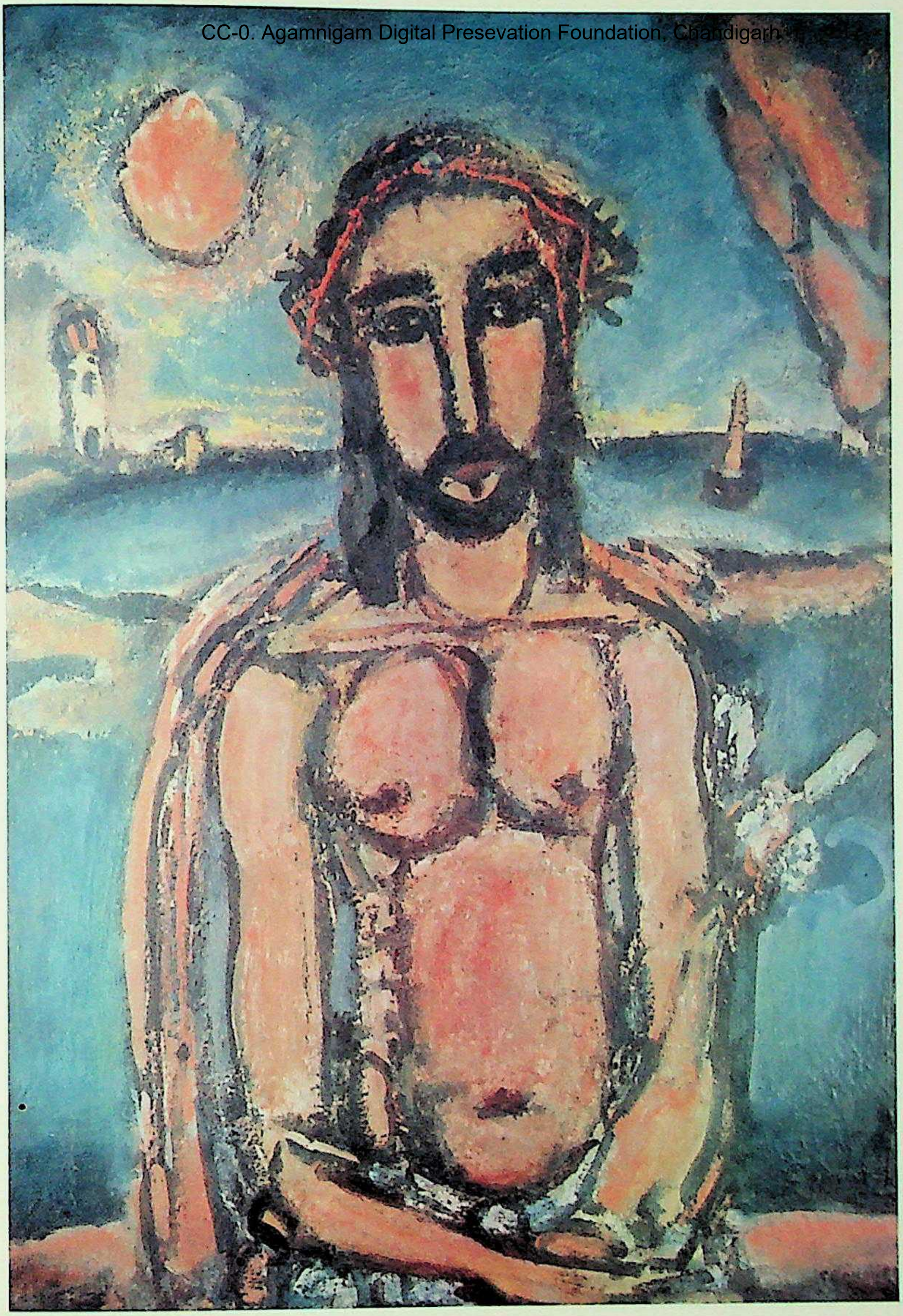
WASSILY KANDINSKY
IMPROVISATION No 31 1913
J. Müller Collection, Soleure



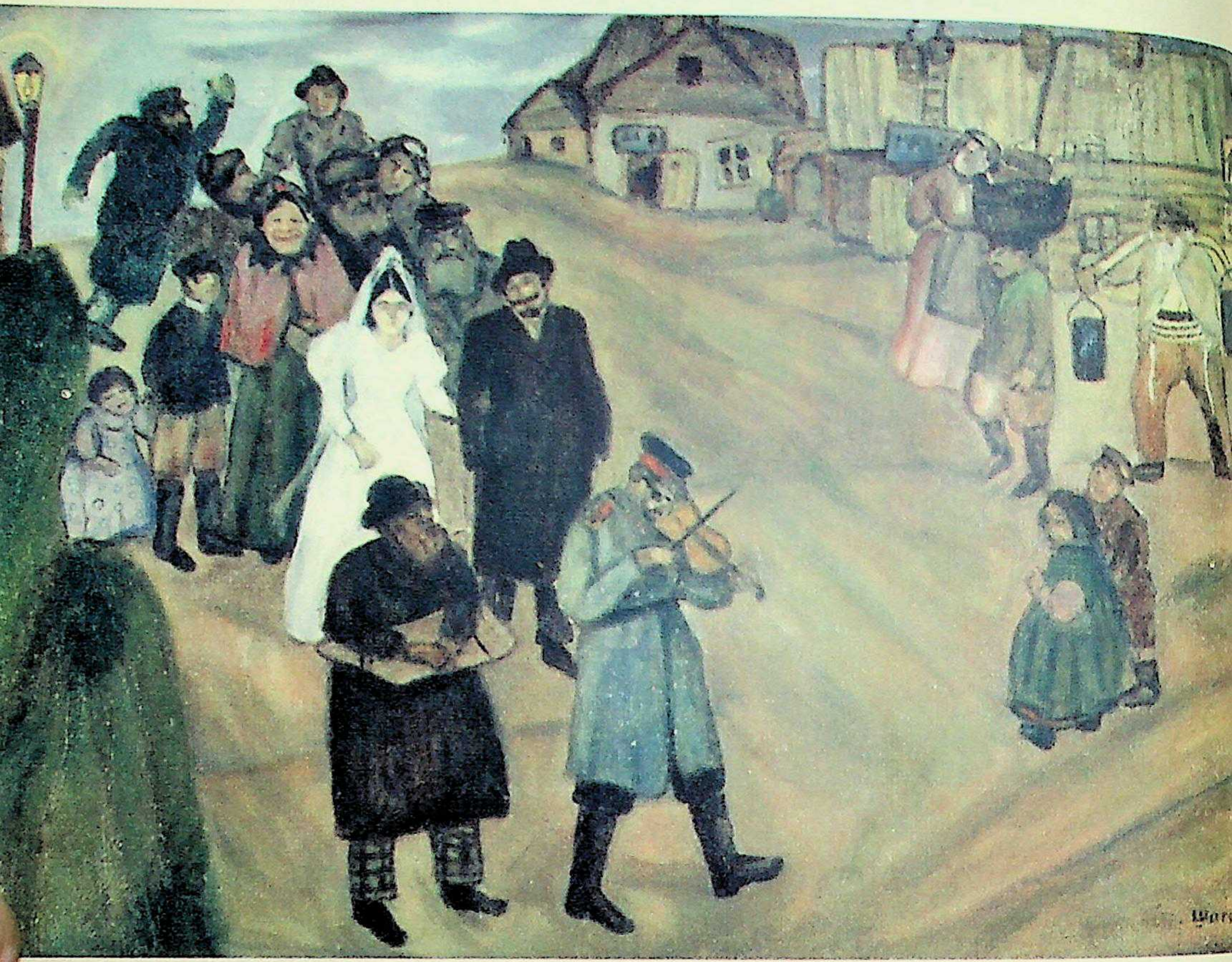
PAUL KLEE
Zoo 1918
Klee Foundation, Berne



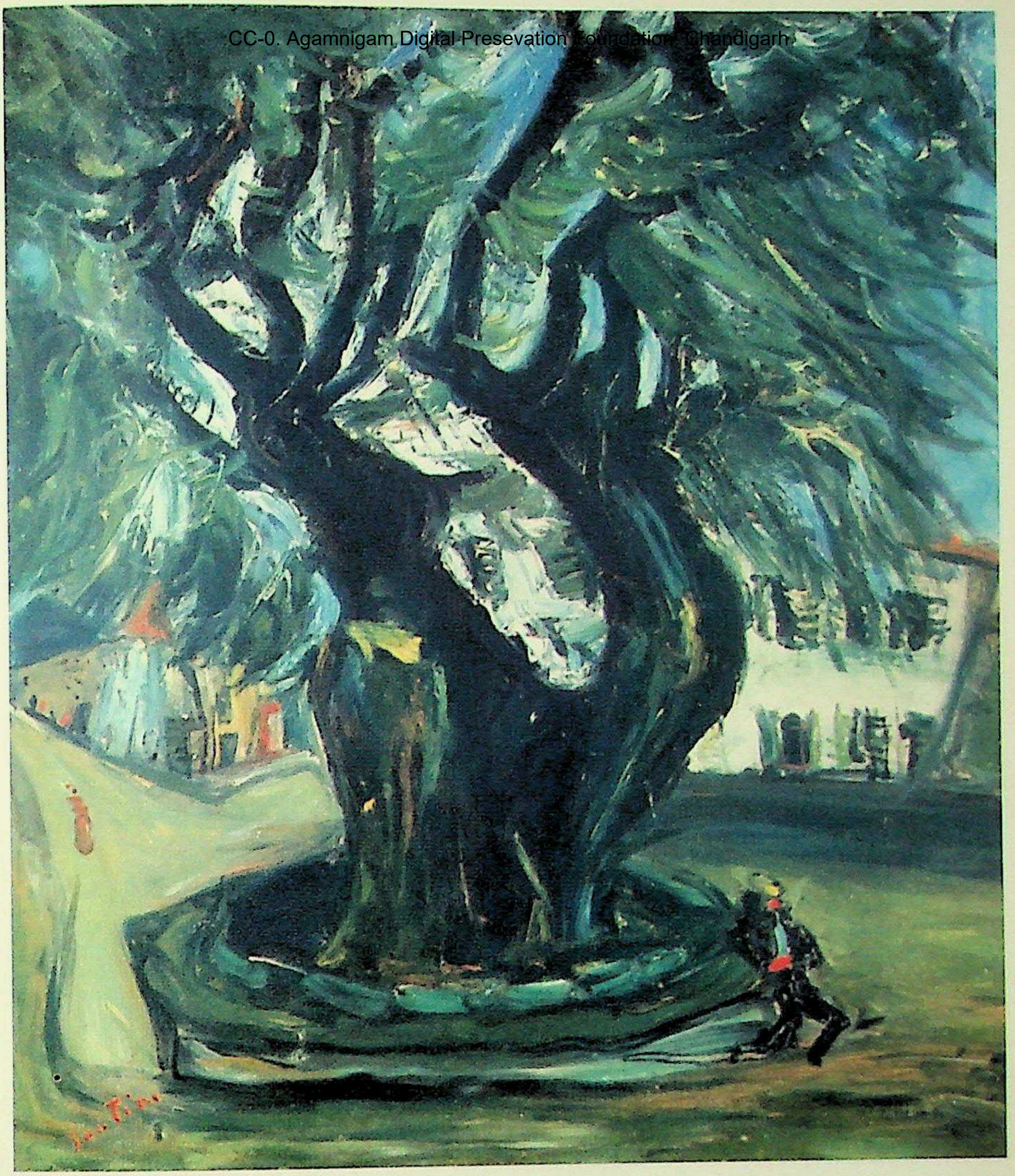
LYONEL FEININGER
Church in the Market Square, Halle
Neue Staatsgalerie, Munich



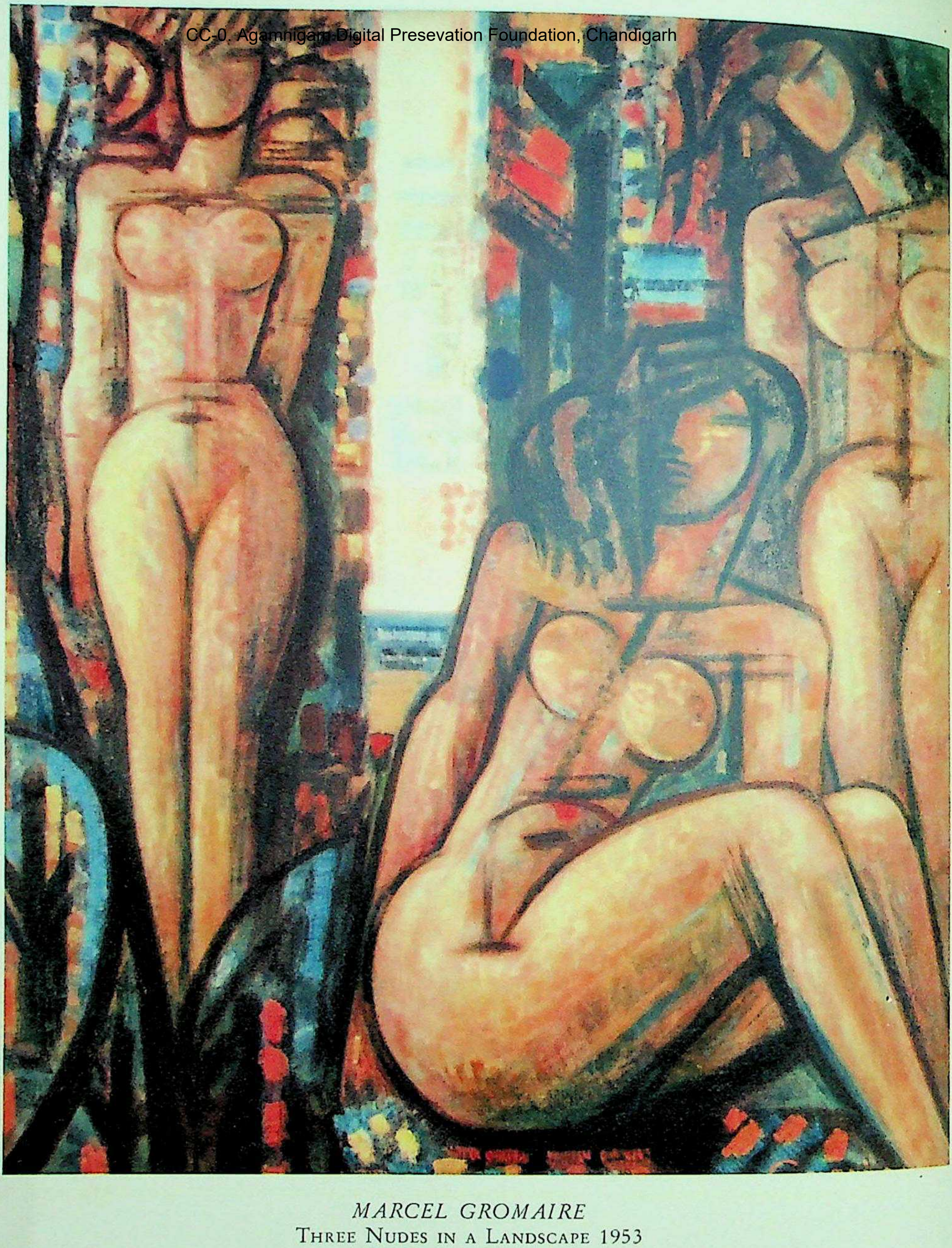
GEORGES ROUAULT
The Tortured Christ 1938
Private Collection, Switzerland



MARC CHAGALL
THE VILLAGE WEDDING 1909
Bührle Collection, Zurich



CHAIM SOUTINE
The Tree at Vence
Private Collection, Paris



MARCEL GROMAIRE
THREE NUDES IN A LANDSCAPE 1953
Galerie Louis Carré, Paris

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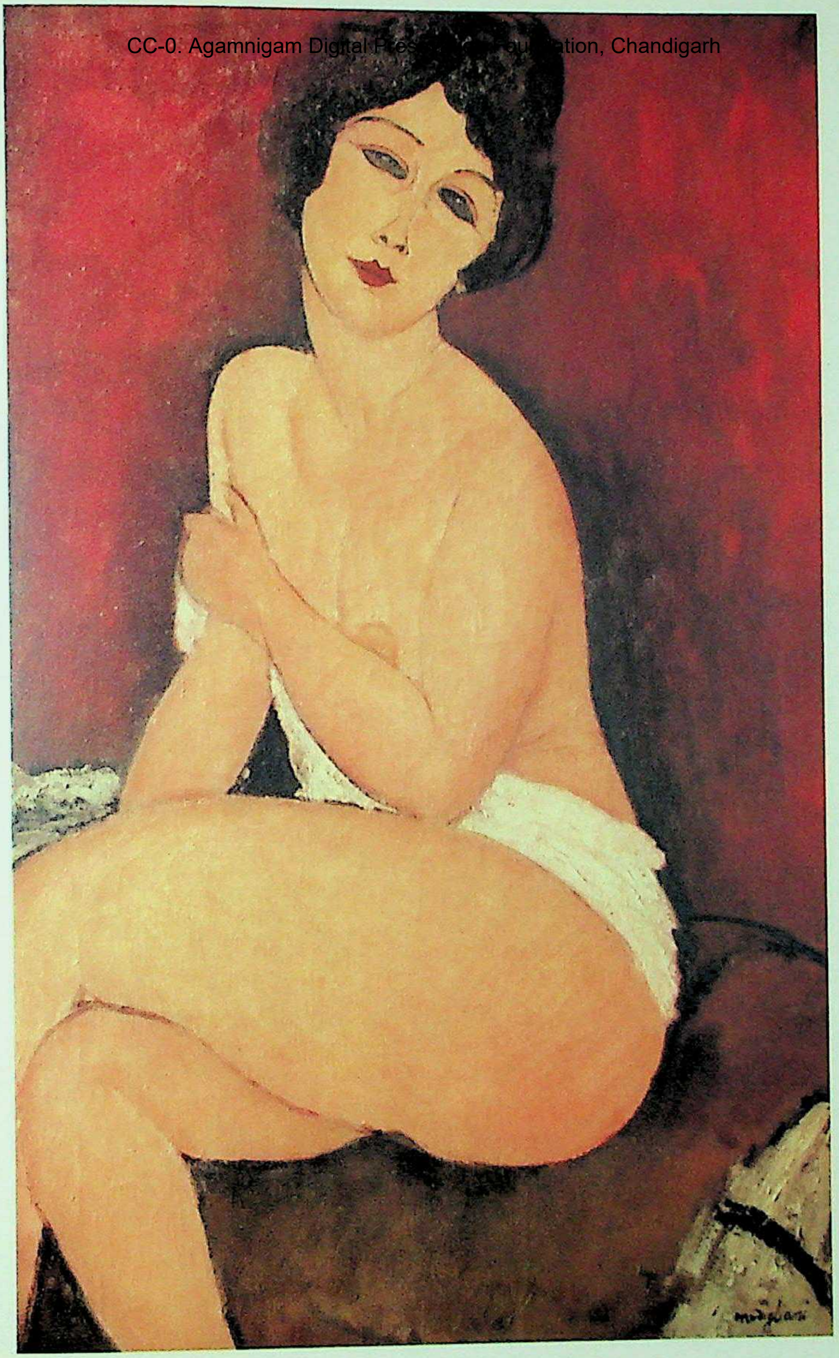
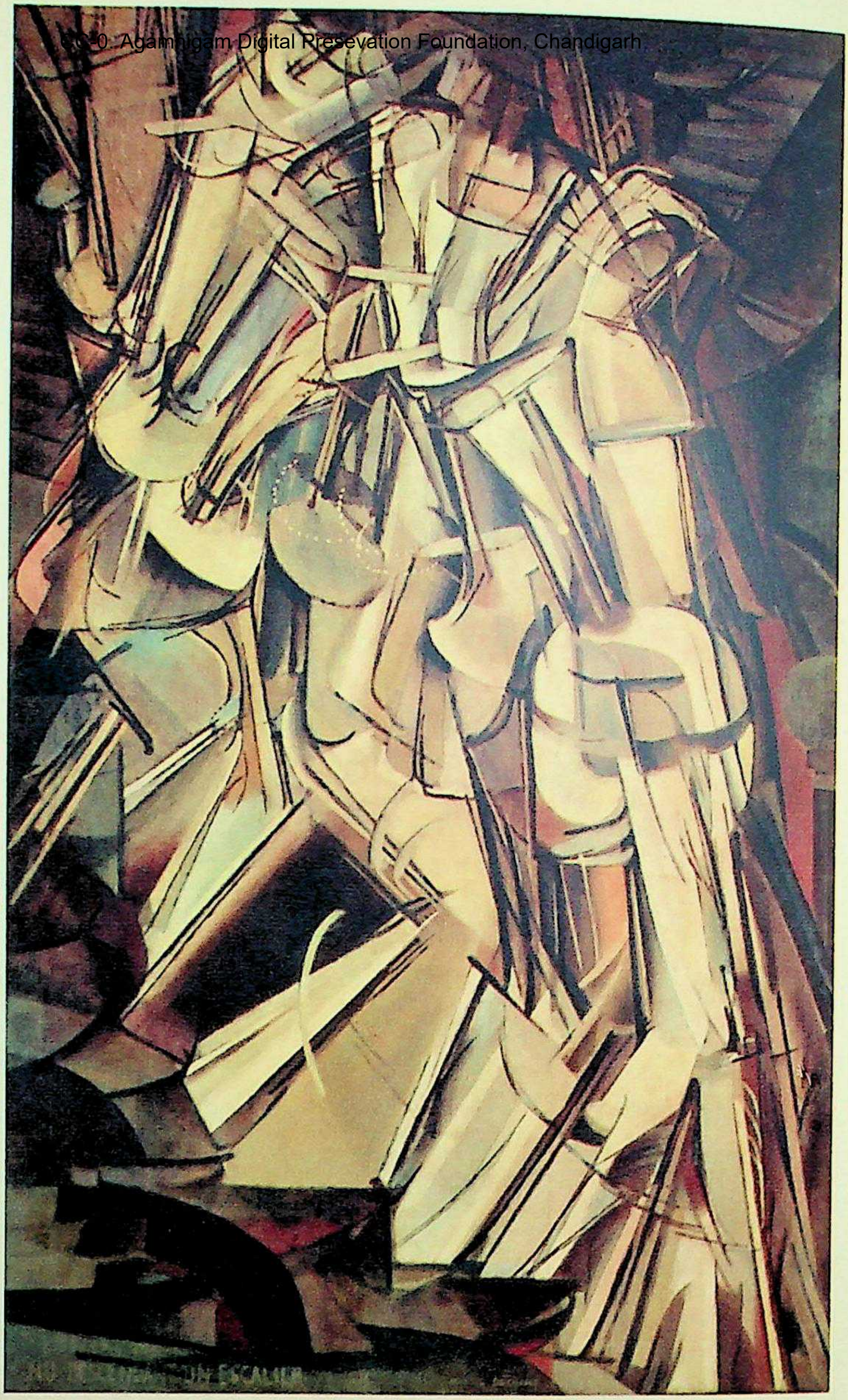
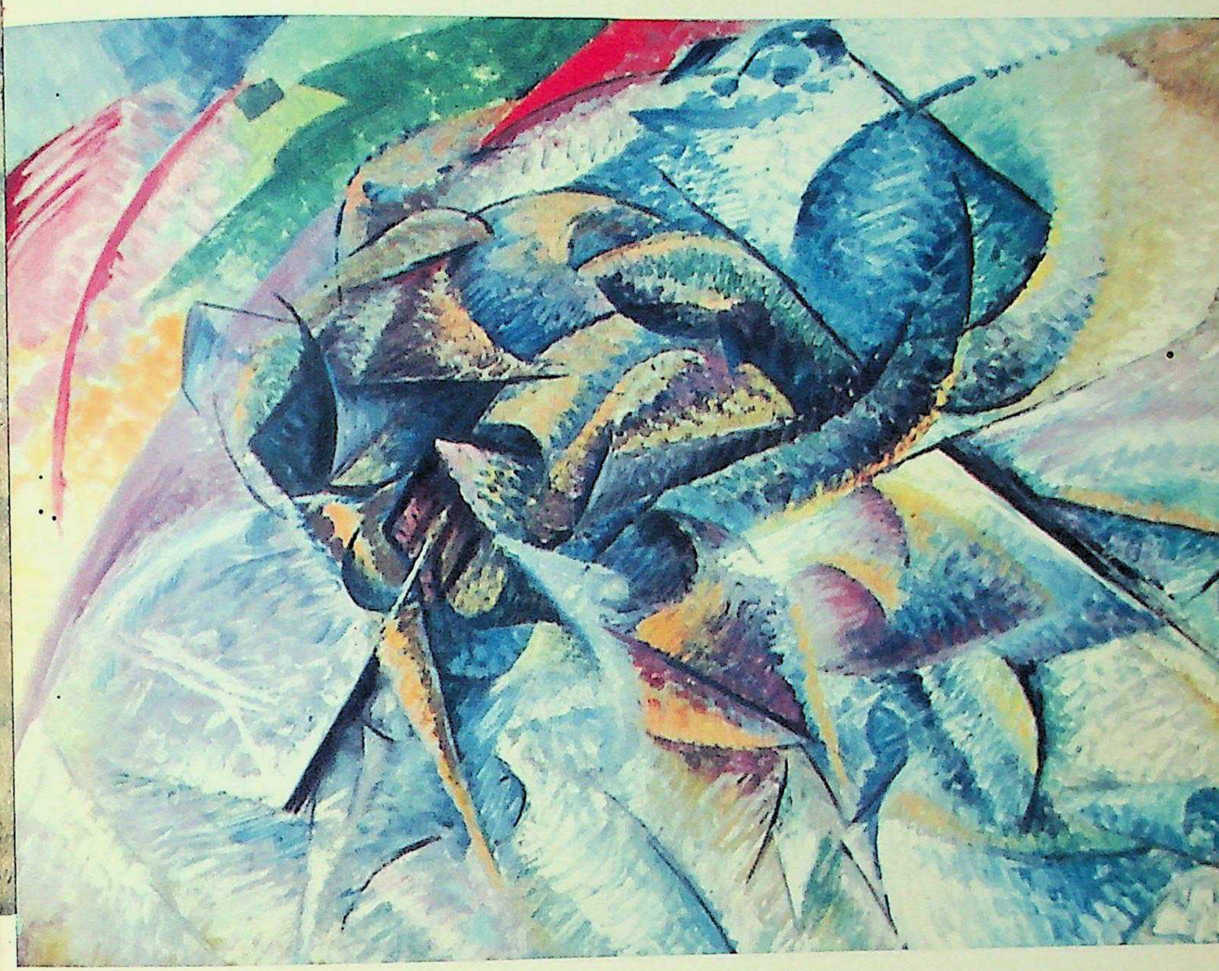


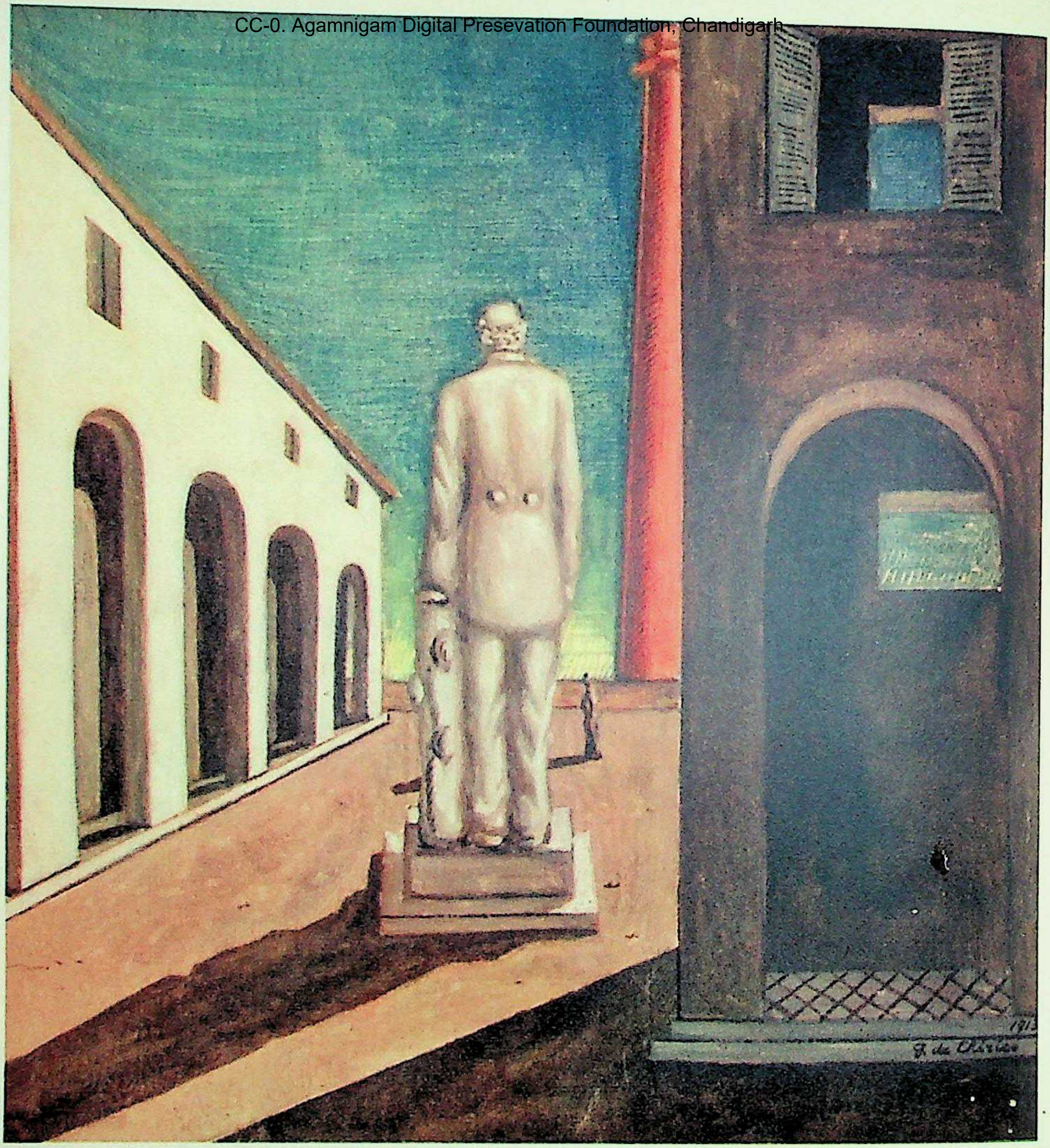
AMEDEO MODIGLIANI
SEATED NUDE 1917
Georges Renand Collection, Paris



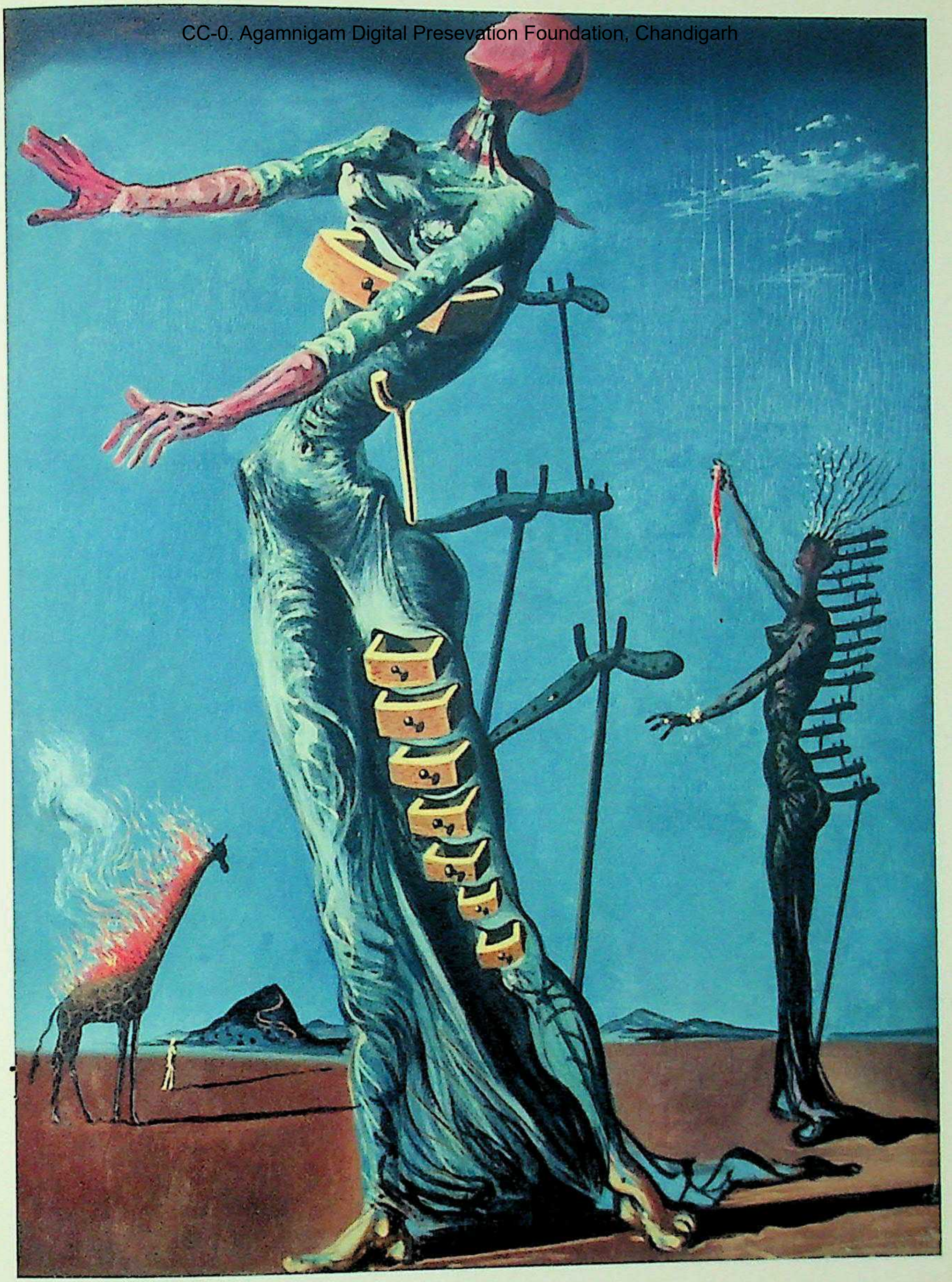
MARCEL DUCHAMP
NUDE COMING DOWNSTAIRS 1912
Museum of Art, Philadelphia



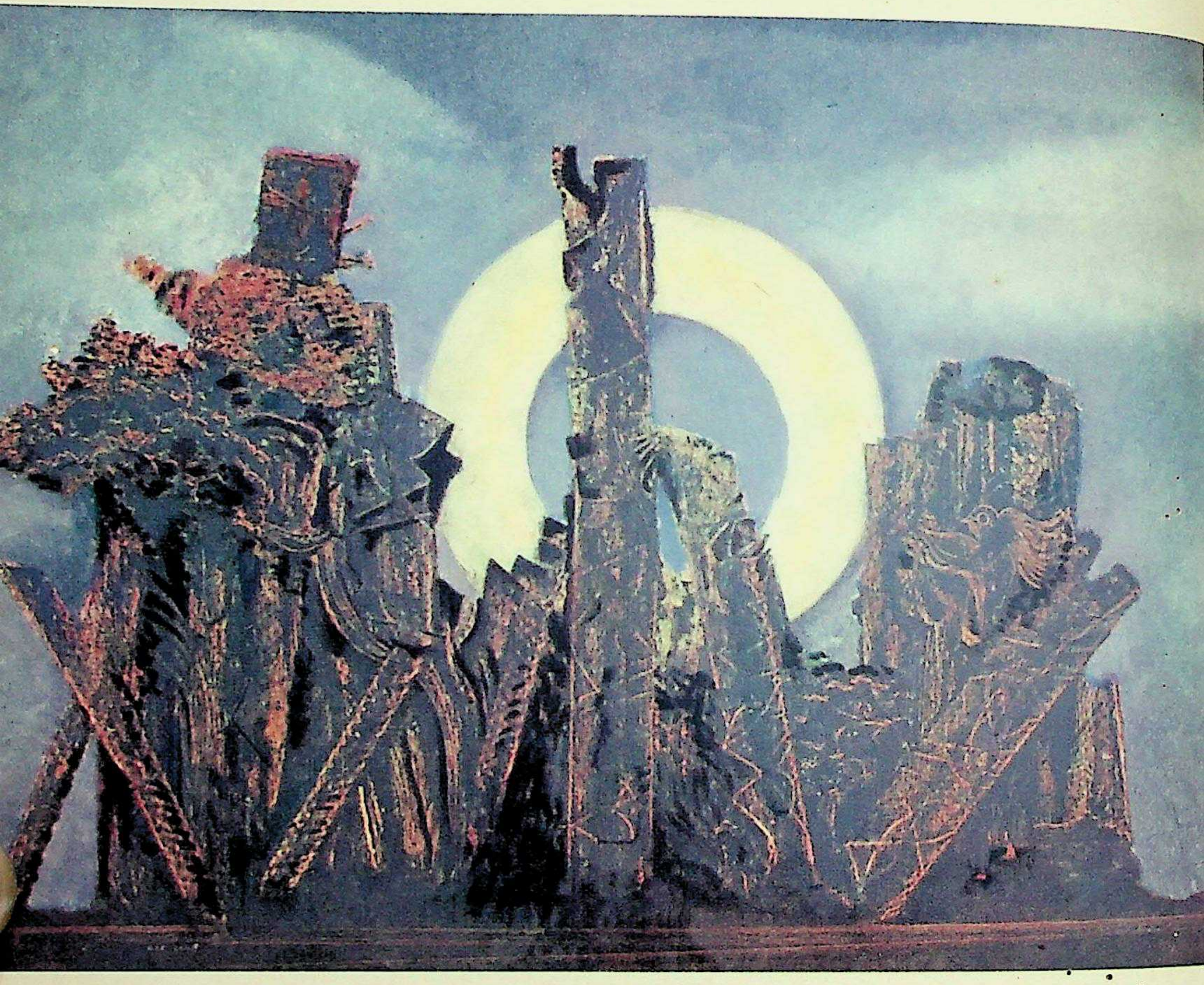
UMBERTO BOCCIONI
Dynamism of a Cyclist 1913
Gianni Mattioli Collection, Milan


1913
G. de Chirico

GIORGIO DE CHIRICO
THE MELANCHOLY OF THE POLITICIAN 1913
Emanuel Hoffman Foundation, Kunstmuseum, Basle

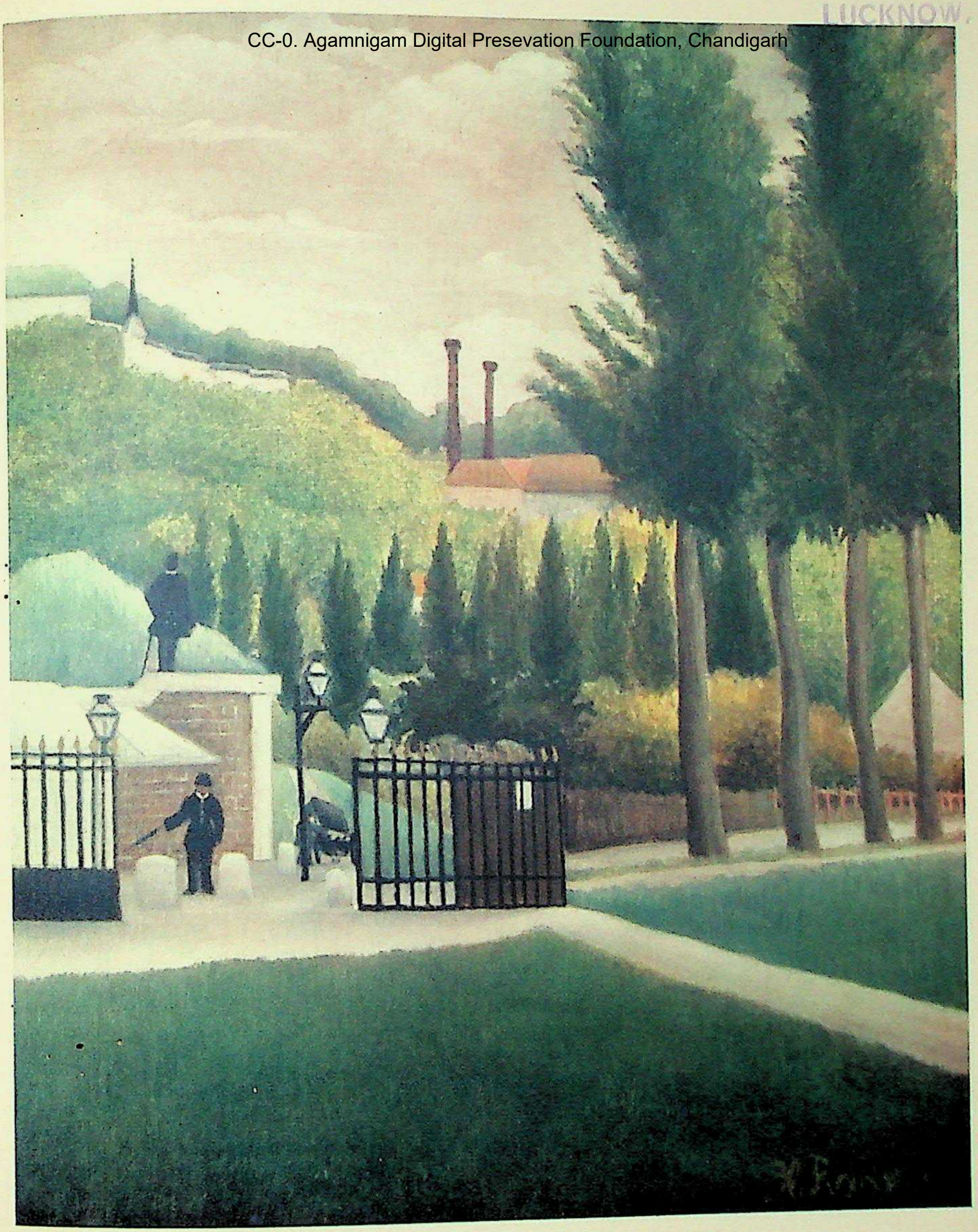


SALVADOR DALI
THE BURNING GIRAFFE
Emanuel Hoffman Foundation, Kunstmuseum, Basle

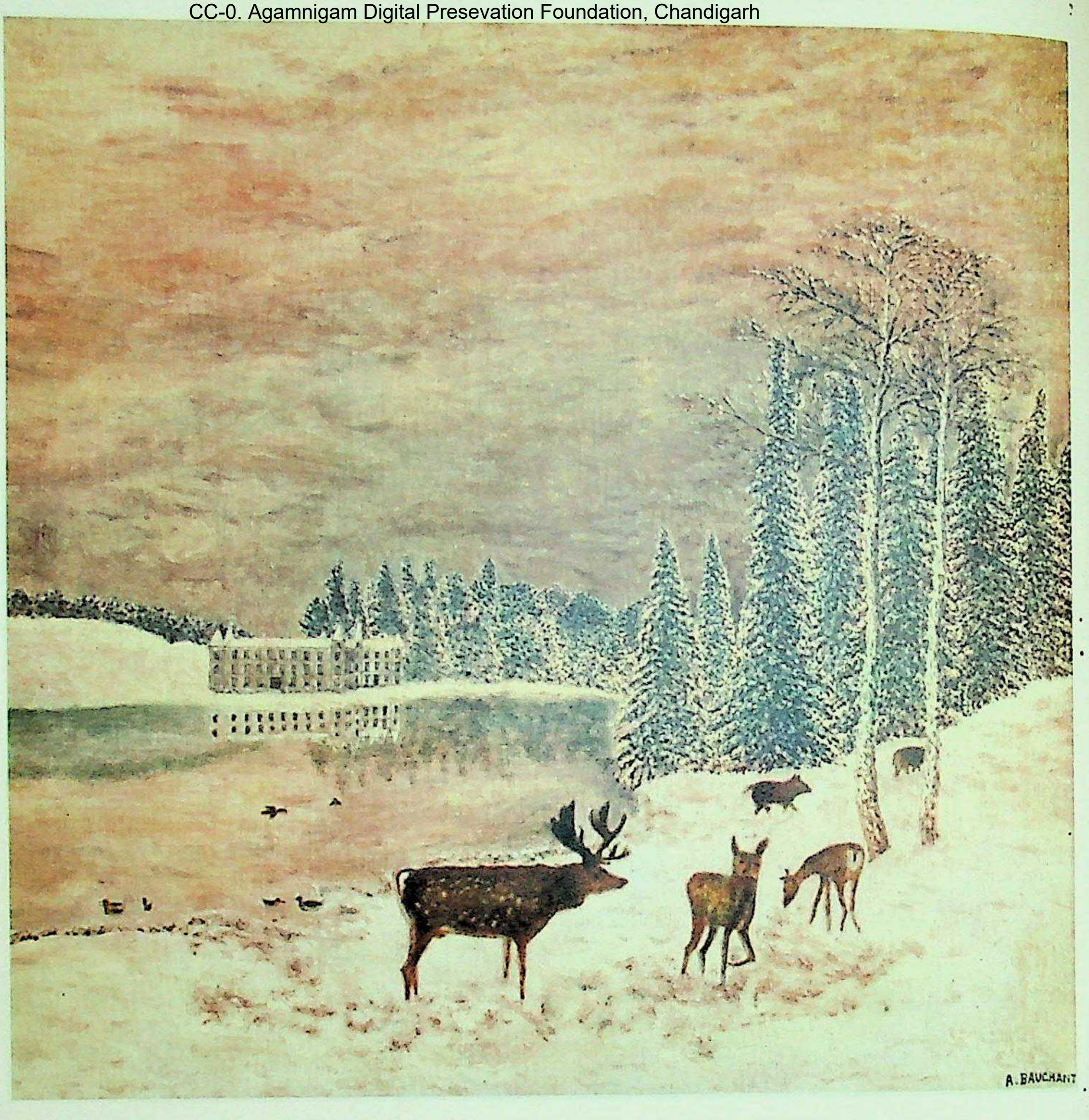


MAX ERNST
THE GREAT FOREST
Kunstmuseum, Basle

State Museum,
LUCKNOW.



HENRI ROUSSEAU, le Douanier
The Customs Post 1895
Courtauld Institute, London



ANDRÉ BAUCHANT
WINTER LANDSCAPE 1918
Private Collection, Paris

BIOGRAPHICAL NOTES

André Bauchant, born 24th May 1873, at Chateaurenault near Tours. Gardener. Begins to paint in 1920. Ozenfant and Le Corbusier take an interest in his work. 1921 — exhibits for the first time at the Salon d'Automne. 1927 — décors for the *Ballets Russes.*

Willi Baumeister, born 22nd January 1889, at Stuttgart. First trip to Paris in 1912, meets Gauguin and Toulouse-Lautrec. First Constructivist paintings in 1919. Meets Le Corbusier and Léger in Paris in 1924. Since 1944 professor in the Academy of Painting, Stuttgart.

Max Beckmann, born 12th February 1882, in Leipzig. Art School in Weimar. 1906 — exhibition at the Berlin Secession, of which he remained a member until 1911. Lived for various periods in Paris. In Amsterdam from 1938 to 1947, then in the States. Professor at the Brooklyn Museum, New York. Dies in New York, 27th December 1950.

Umberto Boccioni, born 19th October 1882, in Reggio Calabria. Settles in Rome where he meets Balla in 1898. 1909 — meets Marinetti and joins Futurist Movement. 1910 — signs the manifesto of Futurist painting. Takes part in the first Futurist exhibition in 1912. Killed on the Italian front, 18th August 1916.

Pierre Bonnard, born 13th October 1867, at Fontenay-aux-Roses. Studied law. 1888 — enters the Académie Jullian. Joins the Nabis. Litographs for the *Revue Blanche* in 1893. Exhibits at the first Salon d'Automne in 1903. From 1940 retires to Le Cannet, where he dies on 23rd January 1947.

Georges Braque, born 13th May 1882, at Argenteuil. Apprenticed to a painter and decorator. In 1900 painting in Paris. 1906 — exhibits with the *Fauves.* 1908 — stay at l'Estaque and first Cubist paintings. Friendship with Picasso in 1908. Analytical Cubism. 1911 to 1912 — synthetic Cubism and first *papiers collés.* 1923 to 1924 — décors for the *Ballets Russes.* 1932 — the *Theogony of Hesiod.* 1953 — decorates a ceiling in the Louvre.

Paul Cézanne, born 19th January 1839, at Aix-en-Provence. In 1861 meets Pissarro. Meets Manet in 1865. In 1870 at l'Estaque. Stay at Auvers-sur-Oise in 1873. Takes part in 1877 in third Impressionist exhibition. Returns to Aix in 1882 where he lives until his death on 22nd October 1906.

Marc Chagall, born 7th July 1889, at Vitebsk. Studies painting at St. Petersburg. 1910 to 1914 — in Paris; meets Apollinaire. 1914 — exhibits with *Der Sturm* in Berlin. 1922 — settles in Berlin. Emigrates to United States in 1941; returns to Paris in 1947.

Giorgio de Chirico, born 10th July 1888, at Volos in Greece. Studies as an engineer, then studies as painter in Athens and Munich. From 1911 to 1915 in Paris; Apollinaire. 1917 — metaphysical paintings. Joins *Valori Plastici* in 1919. Return to a mixture of classicism and romanticism.

Salvador Dali, born 11th May 1904, at Figueras near Barcelona. Studies painting in Madrid, then comes to Paris in 1928, meets Picasso and the Surrealists. 1929 — *Le Chien Andalou;* 1931 — *L'Age d'Or.* 1937 — travels in Italy, influenced by Baroque painting.

Robert Delaunay, born 12th April 1885, in Paris. Spends some time in Britanny — influence of school of Pont-Aven. 1905 — neo-Impressionism. First Cubist period in 1909. Exhibits at the Indépendants in 1910, with the artists of the *Blaue Reiter* in 1911. Orphic Cubism in 1912. "Circular" abstract forms in 1913. Dies 25th October 1941, at Montpelier.

André Derain, born 10th June 1880, at Chatou. Works at the Académie Carrière 1898 to 1899; meets Matisse and Vlaminck. Influenced by Van Gogh in 1901. 1904 — Académie Jullian. Exhibits with the *Fauves* at the Salon d'Automne in 1905. 1908 — influence of Cézanne and Cubists. Décors for the *Ballets Russes* in 1919. Dies in 1954.

Marcel Duchamp, born 28th July 1887, at Blainville near Rouen. Member of the *Section d'Or* in 1911. Begins "ready-mades" in 1914. Experiments with abstract films in 1920. 1941 — organises exhibition of Surrealist art in New York and takes part in Surrealist exhibition in Paris in 1947. Lives in New York.

Raoul Dufy, born 3rd June 1877, at Le Havre. 1900 — works at Ecole des Beaux-Arts in Paris. Exhibits with the *Fauves* in 1906. 1908 — works with Braque at l'Estaque. 1937 — decorates Palace of Electricity at Paris Exhibition. Dies 23rd March 1953, at Forcalquier.

James Ensor, born 13th April 1860 at Ostend. First etchings in 1886. 1888 — *Christ entering Brussels.* Member of *Group des XX* since 1883. Created baron by King of the Belgians in 1929. Dies 19th November 1949.

Max Ernst, born 2nd April 1891, at Brühl, Rhineland. 1913 — exhibits at the first Berlin Salon d'Automne. 1919 — with Arp founds Dada. Since 1922 living in Paris. Took part in founding of Surrealist movement and in the creation of the first Surrealist exhibition in Paris in 1925.

Lyonel Feininger, born 17th July 1871, in New York, of German parents. Settles in Germany in 1887. Meets Delaunay and the Cubists in Paris in 1911. Takes part in 1913 in the *Blaue Reiter* Exhibition. Professor at the Bauhaus in Dessau and Weimar from 1919 to 1933. 1924 — founds the group known as the *Blauen Vier.* Since 1937 living in New York.

PAUL GAUGUIN, born 7th June 1848, in Paris. Sailor and bank employee. Devotes himself to painting in 1883. Works with Pissarro at Osny. 1886 — first stay at Pont-Aven. Meets Van Gogh. Voyage to Martinique in 1887. Leaves for Tahiti in 1891, returning in the autumn of 1893. Leaves for Tahiti again in 1895, settles in the Marquesas islands in 1900. Dies at Hiva-Hoa, 8th May 1903.

ALBERT GLEIZES, born 8th December 1881, in Paris. 1910 — influenced by Cubism. Meets Picasso in 1911. Founds the *Section d'Or* in 1912. Publishes book on Cubism with Metzinger. Settles at Saint-Rémy-de-Provence in 1939. 1950 — takes part in Exhibition of Sacred Art at Vatican. Dies 24th June 1953.

JUAN GRIS, born 23rd March 1887, in Madrid. Studies at school of decorative art, Madrid. Draws for newspapers. 1906 — arrives in Paris; friendship with Picasso. 1910 — begins to paint under influence of Cubism. 1912 — exhibits at the Salon des Indépendents and the *Section d'Or.* Décors for the *Ballets Russes* 1922—23. Dies 11th May 1927.

MARCEL GROMAIRE, born 24th July 1892, at Noyelle sur Sambre. Self-taught. Influenced by Cézanne, then by Matisse and Léger. Decorates Sèvres pavilion at 1937 Exhibition. Does numerous tapestries at Aubusson.

FERDINAND HODLER, born 14th March 1853, at Berne. Pupil of Menn, a landscapist from Geneva. 1891 — Paris; member of the *Rose Croix Esthétique,* in whose salon he exhibits in 1892. 1896 — *The Battle of Marignan* for the Zurich Museum. Exhibition at the Vienna Secession in 1904. Dies 20th May 1918.

ALEXEI VON JAVLENSKY, born at Kuslovo, 23rd March 1864. Begins studying painting in Munich in 1896 with Azbedont; Kandinsky was also a pupil. 1909 — joins the Neue Künstlervereinigung. 1924 — joins the Blauen Vier. 1934 — begins producing little abstract heads. Dies 15th March 1941.

WASSILY KANDINSKY, born 5th December 1866, in Moscow. Studies law, then takes up painting. Settles in Munich in 1896. 1902 — member of Berlin Secession. *Blaue Reiter* Exhibition in 1911. Professor at Bauhaus 1922—33. Dies in Paris, 13th December 1944.

ERNST LUDWIG KIRCHNER, born 6th May 1880 at Aschaffenburg. Studies architecteure in Dresden 1901 to 1905 and painting in Munich 1903 to 1904. Belongs to the *Brücke.* 1916 — moves nearer to *Der Sturm.* 1926 — beginning of his abstract period. Dies at Davos, 15th June 1938.

PAUL KLEE, born 18th December 1879, at Münchenbuchsee, near Berne. In Munich in 1906. Joins the *Blaue Reiter* in 1912. Journey to Paris in 1912 and Tunis in 1914. 1922 joins the Bauhaus. 1925 — exhibits with the Surrealists in Paris. 1926 — exhibits with the *Blauen Vier:* Javlensky, Kandinsky and Feininger. 1929 — travels in Egypt. Dies 29th June 1940, at Muralto near Locarno.

Oskar Kokoschka, born 1st March 1886, at Pölarn, Austria. 1904 to 1907 — studies at school of decorative art, Vienna. Influence of Klimt. Settles in Dresden in 1918, teaches at Academy of Painting. Abandons his post in 1924 and travels through Europe and the Mediterranean. At present lives in Salzburg.

Franz Kupka, born 23rd September 1871, at Opocno in Bohemia. After studying art in Prague and Vienna, settles in Paris. Draws for papers and illustrates books. Joins Orphism and produces first abstract painting in 1911. Takes part in the *Abstraction-Création* group.

Roger de La Fresnaye, born 11th July 1885, at Le Mans. 1903 to 1908 — studies at the Académie Jullian and the Académie Ranson. Association with Villon and Gleizes in 1911. Influence of Braque and Picasso 1912 to 1913. After the war leaves Cubism to return to a kind of classicism. Dies 27th November 1925, at Grasse.

Amédée de La Patellière, born at Nantes in 1890. Studied classics at Nantes and Vannes. In Paris in 1910 — Académie Jullian. Exhibits at the Salon des Indépendants. Spends the greater part of his life in solitude in the country. Dies 9th January 1932.

Fernand Léger, born 4th February 1881, at Argentan. First work — architectural drawings. 1903 — Ecole des Beaux-Arts, Paris. Influenced by Matisse and Cézanne. Joins Cubist movement — 1910; the *Section d'Or* 1911. 1923 to 1924 — *Ballet Mécanique*. 1924 — close to *De Stijl* group. 1940 to 1945 — in United States. Dies in 1955.

August Macke, born 3rd January 1887, at Meschede. 1907 — first trip to Paris. 1907 to 1908 — works with Corinth at Berlin. 1910 — meets Marc at Tegernsee. Joins the *Blaue Reiter* and exhibits with it in 1911 to 1912. Journey to Tunis in 1914 with Klee and Moilliet. Killed in Champagne, 26th September 1914.

Franz Marc, born 8th February 1880, in Munich. 1910 — meets Kandinsky and Macke. Takes part with them in foundation of the *Blaue Reiter*. Meets Delaunay in Paris in 1912. Killed at Verdun, 4th March 1916.

Albert Marquet, born 27th March 1875, in Bordeaux. 1890 — studies at Ecole des Beaux-Arts Décoratifs in Paris. 1897 — pupil of Gustave Moreau at Ecole des Beaux-Arts. Takes part in *Fauve* movement along with Matisse. Dies 14th June 1947, in Paris.

Henri Matisse, born 31st December 1869, at Le Cateau. Studies law. Begins to paint in 1890. Pupil of Bougereau at the Académie Jullian from 1891 to 1892; then enters studio of Gustave Moreau in 1893. *Fauve* exhibition at Salon d'Automne in 1905. Décors for the Ballets Russes 1920 to 1921. 1931 to 1933 — La Danse. 1949 to 1951 — Chapel at Vence. Dies in 1954.

Amedeo Modigliani, born 12th July 1884, at Leghorn. Studies painting in Florence and Venice. Comes to Paris in 1906. Exhibits for first time at the Salon des Indépendants in 1908. First big exhibition at Weill Gallery in 1918. Dies in Paris, 25th January 1920.

Piet Mondrian, born 7th March 1872, at Amersfoot, Holland. Studies at the Academy, Amsterdam. 1910 — studies Cubism. 1917 — foundation of *De Stijl.* Publishes *Le Néo-Plasticisme* in 1920. 1938 — takes part in exhibitions of *Abstraction-Création* in Paris and of the Circle group in London. Settles in New York in 1940; dies there 1st February 1944.

Otto Müller, born 16th October 1874, in Liebau, Silesia. Studies at the Dresden Academy in 1907. 1908 — Berlin. From 1910 — belongs to the *Brücke.* 1919 — Professor at the Breslau Academy of Art. Dies there on 24th September 1930.

Edvard Munch, born 12th December 1863, at Loeiten, Norway. First period in Paris in 1885. In winter of 1886 meets Toulouse-Lautrec, Van Gogh and Gauguin. First woodcuts in 1896. Décors for the Théatre de l'Oeuvre. Dies 23rd January 1944, at Ekely.

Emil Nolde, born 7th August 1867 at Nolde, Schleswig. Pupil at school of decorative arts, Flensburg, then at Karlsruhe. 1892 to 1898 — professor in Saint Gall. From 1906 — in Berlin. 1906 to 1908 — member of the *Brücke.* 1910 founds the *Neue Sezession* in Hamburg. Joins *Blaue Reiter.*

Pablo Picasso, born 25th October 1881, in Malaga. Studies in Barcelona. 1900 — first journey to Paris. 1902 to 1903 — Blue Period. 1905 — meets Apollinaire; beginning of Pink Period. 1906 — begins the *Demoiselles d'Avignon.* Summer 1909 — at Horta de Ebro. Beginning of analytical Cubism. 1912 — first *papiers collés* and beginning of synthetic Cubism. 1920 — neo-Classical period. Influence of Surrealism from 1925 to 1927. 1937 — Guernica. 1946 — first ceramics at Vallauris.

Odilon Redon, born 20th April 1840, at Bordeaux. First *noirs in* 1863. Forms attachment with Fantin-Latour, who teaches him lithography. Travels to Holland. Takes part in first Salon des Indépendants, 1884. From 1891 — close connection with Symbolist poets, particularly Mallarmé. 1899 — large exhibition at Durand-Ruel's. Dies in Paris, 6th July 1916.

Georges Rouault, born 27th May 1871, in Paris. Apprenticed as stained glass painter. 1891 — pupil of Gustave Moreau at Ecole des Beaux-Arts. Friend of *Fauves,* Léon Bloy and Huysmans. Exhibits at first Salon d'Automne. 1914 to 1927 works at the *Miserere* for Vollard. Since 1940 has dealt almost exclusively with religious subjects.

Henri Rousseau, born 20 th May 1844, at Laval. Local tax official; pensioned in 1885. Takes up painting and music. Exhibits at Salon des Indépendants in 1885. 1905 — at Salon d'Automne. 1906 — becomes friendly with Delaunay, Apollinaire and Picasso. Dies 4th September 1910, in Paris.

Chaim Soutine, born in 1894, at Smilovitch, near Minsk. Studies at the Vilna Academy. 1913 — in Paris; meets Chagall, Léger, Modigliani, Laurens. Dies in Paris, 1943.

Henri de Toulouse-Lautrec, born at Albi, 24th November 1864. 1878 — accident which makes him an invalid. Studies painting in studios of Bonnat and Cormon, where he meets Emile Bernard and Van Gogh. 1891 — first posters. 1892 — first colour lithographs. 1895 — journey to London where he meets Oscar Wilde and Aubrey Beardsley. Dies at Malromé, 9th September 1901.

Maurice Utrillo, born 26th December 1883, in Paris. Son of Suzanne Valadon. 1899 — bank clerk. 1902 — begins to paint. 1903 — influence of Pissaro. Large exhibitions at Bernheim-Jeune's in 1923. Dies in 1955.

Vincent van Gogh, born at Groot-Zundert, 30th March 1853. Picture dealer in Brussels, London and Paris. Studies theology and evangelises the mining centres of the Borinage. 1880 — begins to draw and paint. 1882 to 1883 — first attemps at oil-painting. 1885 — leaves for Antwerp and studies at the Academy of Painting. Settles in Paris in 1886. Meets Toulouse-Lautrec and is influenced by Impressionists. 1888 — leaves for Arles; Gauguin's visit in September. 1889 — placed in Asylum at Saint-Rémy. May 1890 — at Auvers-sur-Oise, where he dies 29th July 1890.

Louis Mathieu Verdilhan, born at Saint-Gilles-du-Gard in 1878. Works alone and is only remotely influenced by Fauvism, with which certain aspects of his art have affinities. Exhibits at Salon d'Automne, but lives most of his life in Provence in almost complete solitude. Dies in 1928.

Jacques Villon, born 31st July 1875, at Damville. Pupil of Cormon in 1894. Joins Cubist movement in 1911. Member of *Section d'Or* 1911 to 1912. First abstract period. 1931 to 1933 — second abstract period. Exhibits at *Réalités Nouvelles* in 1939.

Maurice de Vlaminck, born 4th April 1876, in Paris. Self-taught. Meets Derain whose studio he shares. Influenced by Van Gogh exhibition at Bernheim's in 1901. Meets Picasso and Apollinaire in 1905. Exhibits with the *Fauves* at Salon d'Automne in 1905. Influenced by Cézanne in 1908.

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